

# THE GRAMOPHONE

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*Edited by*  
**COMPTON MACKENZIE**

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No. 7

## EDITORIAL

SEVERAL correspondents have written to express a hope that we shall not have anything to do with wireless in the columns of this paper. I take this opportunity of repeating what I said in the first number : we shall have nothing whatever to do with wireless. But I am most anxious to devote some space to the player-piano as soon as possible in the New Year. This new feature will not rob the gramophone of a single page ; but it will mean a slight increase in our size. At the present moment the devotees of the player-piano and the gramophone are apt, each of them, to regard the other's instrument as hostile to his own. As one who is primarily a devotee of the gramophone I am a little jealous, when I read through the catalogues of the player-piano rolls, of the methodical way in which their makers have set to work to reproduce the masterpieces of music. However, although I am inclined to think that in the last hundred years music has suffered from the tyranny of the pianoforte, I cannot help recognising that for many people the path of appreciation has been cut by the player-piano, and for the benefit of music I am eager to secure the support of player-pianists for the gramophone. In other words, my main reason for adding this section to our paper is to make proselytes and enlist the support of a potentially large body of enthusiastic converts. I have no doubt that some of the bigoted and exclusive upholders of the gramophone will reproach me for making overtures instead of playing them ; but I have thought it over very carefully, and I believe that an alliance between the gramophone and the player-piano is essential to the security of music.

I want to emphasise very strongly the complete independence of THE GRAMOPHONE. I have heard rumours that we are subsidised by this or that large firm. I can assure my readers that the only person who subsidises this paper is myself. And I should like to emphasise once more the complete dissociation of the editorial staff from the advertisement staff. As critics we are not less fallible than all critics. We are apt to praise too highly and condemn too severely ; but at any rate our praise and our blame are completely independent of our advertising columns. We are not a paper for the Trade. We are a paper for the Public ; and I have myself been a servant of the public too long not to be aware by now of my responsibilities. At the same time I am in no danger of forgetting my very deep obligations to the Trade, and if in the future our paper can continue to be what I venture to hope that it is now, a real link between the Trade and the Public, I shall count it a success.

In wishing both our readers and our advertisers a very merry and musical Christmas, I should like to add my personal thanks for the kindness and generosity of both, because, indeed, they have touched me very deeply. Nor must I (nor you, readers) forget to thank the staff and the contributors, who have given their services for nothing, or next door to nothing, and thus enabled me to preserve my independence of any financial help. If each reader will get us *one* new subscriber during next year, I shall be able to pay both staff and contributors and myself. And at the same time, what is much more important, our influence will be *quadrupled*. You know what that will mean.

*Compton Mackenzie*



## EPIGRAMOPHONES—IV.

By HILAIRE BELLOC.

*The owners of the Gramophone rejoice*

*To hear that it recalls the human voice:*

*The owners of the Human Voice disown*

*The charge that it recalls the Gramophone.*

## AN ODYSSEY

By The Editor

WHEN, now nearly two years ago, I invested in an Hepplewhite model of a Vocalion gramophone, I little thought on what a long and exciting and apparently endless Odyssey that small mahogany craft was going to bear me. I had no prevision of myself trying to steer between the Scylla of His Master's Voice and the Charybdis of Columbia; and I certainly did not guess by how many Siren soundboxes I should be lured, if not to death, at any rate to a final opinion, which is nearly as bad. I did not dream of spending so much time with the Circe of fibre and the Calypso of steel, nor of being imprisoned in those caves of Polyphemus, which is what the amplifiers of the various instruments are beginning to seem. So now in the last month of 1923 I make a solemn declaration that I do not believe in the possibility of saying that there is a best soundbox, a best needle, a best record, or a best instrument. I know that my own favourite is still the Orchestrphone, which, by the way, has been taken over by the renowned firm of Blüthner and is to be rechristened. Good fortune attend its future career! The best soundbox for the Orchestrphone is the Astra, and it remains my favourite soundbox. At the same time it must be remembered that the Astra does not suit every instrument. For instance, on my H.M.V. instrument, which is a large horizontal model, it is not a success, partly because the lid of the H.M.V. instrument is so cunningly shallow that it can only be shut when a small soundbox like its own is being used. Amateurs of various soundboxes must bear this objection in mind when they are choosing their next instrument. I myself am not much enamoured of the tone of the H.M.V. instruments, for I think that the dog is apt to bark too often at His Master's Voice, or in other words to give us what our friend Captain Barnett calls a "tunnel effect." But even as I write these words I remember many evenings when the perfection of the mechanism of the H.M.V. instrument

was a pleasure and a relief. There seems to me no motor that winds so sweetly or runs so silently, nor any speed-adjuster so accurate, nor any instrument on which it is easier to put on and from which it is easier to take off the records. These considerations are most important, adding as they do so much to the amenities of the gramophone. Moreover, though I think the H.M.V. instrument tends to confuse big orchestral works and does far less than justice to such superb products of its own as the mighty Wagner records or the Pathetic Symphony, I know no better combination for the piano than this instrument with Ultone soundbox and Sympathetic chromic needle. To be sure, the piano is in the next room; but I have yet to find a gramophone piano which is good enough to be in the same room as the listener. I am tempted to add that there is no better soundbox than H.M.V. Exhibition No. 2 for virtuoso violin playing; and even as I make this statement I remember the Tremusa soundbox and feel inclined to take back my words. There is no doubt that for the upper register, and in that I include all tenors and sopranos, the Tremusa is nothing less than indispensable to the enthusiast. The Tremusa instrument with a most ingenious repeating device is in the front rank, and if any amateur intends to confine himself to strings and chamber-music, this is the one for him. At the moment the most marked improvement effected by the Tremusa in my experience has been with the Gerhardt and Carrie Tubb records issued by the Vocalion Company. But even here it is impossible to generalise, for I assert with absolute conviction that the finest performances I have ever achieved with the divine Galli-Curci have been on my Vocalion. No other instrument or soundbox places her voice so that it seems to hang like birdsong on the air of a garden. Some day I shall try to find the appropriate birds for the voices of the leading sopranos. Meanwhile, for a start, Galli-Curci is a



thrush, Stralia is a lark, Gerhardt is a nightingale, Tetrizzini is a canary, and I rather fancy that Farrar is a blackbird.

Now we come to the new Columbia instrument, which, regarded solely from the point of view of construction, rivals the H.M.V. I like very much the position of the little dustbin for used needles, which is waiting for the soundbox when it is taken off the turntable, so that one simply has to turn the screw and let the needle drop into oblivion. The motor, too, is magnificent, and the whole turnout looks and is good. Unfortunately, owing to the success of the new instrument, on which I offer the Columbia Company my warmest congratulations, I have not yet been able to secure one for testing it on hundreds of records in the solitude of my island. By the courtesy of the manufacturers I was able to try a model for a week at our London office, but continual interruptions and the expression of other people's opinions prevented my arriving at my own opinion, beyond realising the exceptional brilliance which is obvious to anybody who hears it. Now what I want to know is if that brilliance is going to change Galli-Curci from a thrush into a lark, or Stralia from a lark into a cockatoo? One of our correspondents wrote to say that the scratch was worse on the new Columbia than on any other instrument. This at first sight looks bad; but my experience inclines me to go so far as to affirm that the louder the scratch the better the soundbox! This is no paradox, and though no one deplors the scratch more than I do, there it is for the moment, whether it be a hiss like the Velvet Face or a buzz like the Vocalion or a rasp like the H.M.V. or a crackle like the new Columbia. The old Columbia records were like the noise of a myriad *cicale* on an Italian noon. Yes, there it is, however much we enthusiasts of the gramophone may try to minimise it to our musical friends. But personally I would sooner have the scratch and listen to the music above it in the peace and comfort of my own room than listen to a concert of exquisite chamber-music in public above the sniffs of a woman with a bad cold in the head and a handkerchief reeking of eucalyptus, which is what I had to put up with the last time I went to a concert in London. But what about the new Columbia records, you say? Well, they certainly have got as near as anything yet to eliminating the scratch; but they will not all of them stand up to a loud needle and a loud soundbox. The records of the Seventh Symphony would not, and in consequence the percussion was lost. In fact, as things are at present I don't believe that you can get a really good bass unless you are prepared to face a really bad scratch. On the other hand, let me hasten to say that with the chamber-music recorded on the new wax (that is not what it is, but it is the most convenient way of describing the process that gives

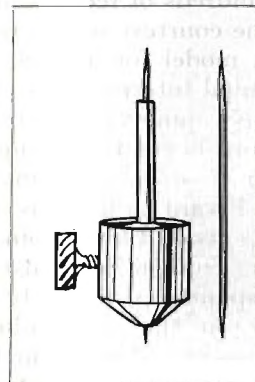
us the new records) the Columbia Company has definitely added a new pleasure to life. To take one example, I can imagine nothing more exquisite in the mechanical reproduction of sound than the Mozart sonata played by Hamilton Harty and Arthur Catterall, which does not want a loud soundbox or a very loud needle. Personally I play it on my Orchestrathone with a Tremusa soundbox and a Columbia De Luxe needle, and the result is a fairyland of sound. I played this sonata and the lately issued Haydn *Quartet in E* to Eugene Goossens on the night before he went to America. He endorsed my rapture, which was strong support for my opinion.

Now we come to the Duophone. Here, again, is a beautifully turned out instrument with one particularly attractive gadget by which you can stop the record without lifting the lid. Any gramophonist knows that nerve racking and hurried lifting of the lid to stop the needle from going off in the middle of the symphony and making a noise like a motor accident. By the way, I wonder why the recording companies after taking such trouble each of them to produce its own automatic stop have made that automatic stop completely useless by not providing for it on their records. Without a powerful magnifying glass it is impossible to set correctly any automatic stop that I know of. My judgment of the Duophone has been deferred for the same reason as my judgment of the new Columbia instrument. Several correspondents have written about it most enthusiastically, and my own impression was that it held its own with most instruments and was triumphantly good with the 'cello. But I must repeat once more that it is impossible for me to reach an opinion from hearing any instrument in our London office. I announced in our first number that I should not give an opinion on any instrument or soundbox in less than three months. My friend Mr. Robin Legge chaffed me about the length of time required; but the more experience I have of gramophones, the more certain I am that I was right in being so cautious. Consequently my readers if they want me to pass hasty judgments must be prepared for subsequent reconsideration of the verdict. The reason why I instituted a quarterly review of records was because I do not believe that any critic, whether of books or plays or music or gramophone records, is capable of giving what amounts to an instantaneous opinion. Why, even when I read through my own early reviews in THE GRAMOPHONE I see now where I have been too kind and where, to my much deeper regret, I have not been nearly kind enough. I do want you readers of this paper to realise that I am as fallible as any of you and that the only virtue in my opinions is that they are my own opinions arrived at in solitude and with the expenditure of much devotion in reaching them. After all, this game of



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CAPT. H. T. BARNETT, M.I.E.E., writing in the November issue of THE GRAMOPHONE says:—"Last spring I noticed a pictorial advertisement of the 'Sympathetic' Needle, and remembering my war-time experience with fine needles, I was at once interested. Determining to test the needle out fully, especially in regard to wear on records . . . I got a needle outfit and two quite new pianoforte records of Marie Novello's *Pas des Amphores*. One of the needle records I played continuously with ordinary needles, and in less than an hour, for my ear, it was practically finished. The other I played continuously with 'Sympathetic' Needles eighty times using two double-ended needles in the process. At the end of this test, so far as my eye and my ear could judge, the record was quite new. And there had been no more surface noise than from a fibre needle! The importance of this discovery overwhelmed me."

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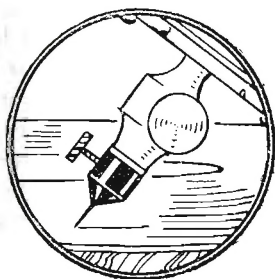
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soundboxes and needles adds enormously to the interest of our hobby. Very few of us can afford to have more than one instrument, but many of us can afford to have more than one soundbox. Use these soundboxes, not to achieve a perfection which you will never achieve in this world, but to suit your moods. If you went to hear Galli-Curci sing at the Albert Hall one night and at Covent Garden another night, you would not hear the same performance. No artist's mood is ever exactly reproducible. Let her sing with the Lenthall or the B.R.O.S. or the Vocalion or the Sonat, and you will get the illusion that you are listening to her under different conditions in different theatres. It will only be an illusion, because the mood in which she sang the song was recorded once and for all when she sang it.

By the way, talking of the Sonat soundbox reminds me that I have not mentioned the Algraphone, to which it belongs. I know many people who think that for orchestras the Algraphone is unsurpassed. I myself should put it second only to the Orchestrphone. As for the external beauty of their models, I am quite sure that the Algraphone Company positively leads the way. Their show-rooms in Savile Row are like Aladdin's cave. Generally speaking, I am not in favour of camouflaging a musical instrument as a piece of furniture, and I consider that the ingenuity and money spent on doing this should be spent on trying to achieve better music. But when this camouflage reaches the artistry of the Algraphone models I am silent, because they really are beautiful in themselves, and not merely ingenious disguises. While on the subject of gramophone furniture I should like to call the attention of our readers to the Sesame cabinet, which really does exactly what its makers claim for it. It is a great deal better than anything of the kind I have seen. Of course, it will

not solve the problem of storage for a man with a thousand records, or at any rate of the man with a thousand records and limited space. I cannot see anything for him yet except shelves and albums. But the average collection is much smaller than this, and there is no doubt at all that the Sesame cabinet could not be improved upon either in appearance, compactness, security, convenience, or price. Of the albums I have seen lately, the new Vocalion 12in. album strikes me as the neatest and safest. It is equally good for 10in. and 12in. discs, which if one arranges one's albums in programmes is a boon. The ordinary album has to be handled very carefully not to crack the record as one turns the records over if it is at all tight, or not to let them slip out if it is at all loose. But I don't like the glove-fasteners of the Vocalion album. I broke the *Byrd String Sextet* by pressing too hard the other night.

I am afraid that, like the companions of Odysseus, I have done no more in this article than open the bag of Aeolus and let loose all sorts of contrary winds. Take my advice and do not vex yourselves with the merits of rival instruments, soundboxes, or needles until Christmas is over, but buy Mr. Percy Scholes's new book, *The Listener's History of Music* (Oxford University Press, Vol. 1, 6/-), which will lend a new interest to many of your records, and teach you, as it has taught me, more about music than any book I have read for some time. Mr. Scholes uses both player-piano rolls and gramophone records for his illustrations. The present volume finishes with Beethoven, and there is to be a second bringing the history of music down to the present. We devotees of the gramophone must not forget that the end of our Odyssey is the Ithaca of Music. Now Ithaca is an austere and rocky island much beset by cross currents, through which the mariner will steer cautiously if he hopes to reach the haven. Mr. Scholes is a well-tried pilot. Take him aboard.

EDITED BY  
COMPTON  
MACKENZIE

## THE GRAMOPHONE

A MONTHLY REVIEW

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NOTE.—Back numbers:—No. 2 is out of print. A few copies of Nos. 1, 3, 4 and 5 are still available at 1/- each and postage; No. 6 at 6d. and postage. Supplements are 3d. each and postage as far as they can be supplied, those to Nos. 5 and 6 ONLY being available at 2/- a dozen, post free.

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## GRAMOPHONE CELEBRITIES

## II.—STRACCIARI

**T**HE list of records of Sig. Stracciari's voice has been compiled on the system explained in my article on Mme. Galli-Curci in No. 2 of THE GRAMOPHONE. I have, unfortunately, not had the benefit of the editor's counsel in preparing the present list—counsel that was always of the utmost value even when our differences remained irreconcilable and took material form as one of his notes to that list. The number of records placed in classes 2 and 3 will be noticed to be small, while the lower classes are empty.

Sig. Stracciari was born at Bologna, and as a young man he studied electricity under Marconi. On discovering his voice he deserted his scientific studies and devoted a short time to an intensive study of singing. His first success was at Odessa in 1904. The theatre at Odessa was under the direction of the famous Mme. Lubkowska, and it was at this same theatre that such baritones as Amato, Sammarco and Ruffo achieved their early successes.

The rôle of Germont in *La Traviata* had for long been considered an ungrateful baritone part. The character was regarded as unsympathetic, and singers were anxious to avoid the part. When Stracciari appeared in it at La Scala at Milan in 1906 he practically discovered its possibilities. It is difficult to imagine now, after hearing him or de Luca singing the exquisite romance, *Di Provenza il mar, il suol*, or in the moving duet with Violetta, how a rôle which contained such possibilities could have come to be so underrated both by singers and by the public.

Already famous in Europe, Sig. Stracciari went to America in 1917. America is in the happy financial position of being able to attract, and to a great extent to keep, from an impoverished Europe the eminent singers of the world, and Sig. Stracciari has had the greatest successes at Chicago and at the Metropolitan Opera House.

In considering the records of this artist the first thing that strikes the ear is the difference in quality between his voice as recorded by the Fonotipia Company and as recorded by the Columbia Company. The Fonotipia records evidently represent a younger voice, and I confess to a preference for these records over those which were made after he had gone to America. I have accordingly placed the best of these earliest on my list. The one shortcoming of these admirable records is that the accompaniment is perfunctory and at times even disquieting; but for perfect reproduction of a

magnificent and youthful baritone voice it would be difficult to imagine anything better than *Eri tu* or *Il balen* as recorded by the Fonotipia Company.

The record of *Pescator affonda l'esca* (Fonotipia, 92426), which is apparently the earliest of these Fonotipia records, has been recorded at a speed of about 68 instead of 80, and a corresponding adjustment should be made on the gramophone.

The Columbia records have evidently been made later than the Fonotipia, and either the method of recording is different or Sig. Stracciari's voice has altered a good deal in the interval. It is still a superb voice; there is a slight tendency to throatiness. The orchestral accompaniments, however, are much more satisfactory than those in the Fonotipia records.

## CLASS I.

- Eri tu che macchiavi**, from "*Un Ballo in Maschera*" (Verdi). Fonotipia 92,621.  
**Il balen del suo sorriso**, from "*Il Trovatore*" (Verdi). Fonotipia 92,622.  
**O de' verd' anni miei**, from "*Ernani*" (Verdi). Fonotipia 69,153.  
**Lo vedremo, veglio audace**, from "*Ernani*" (Verdi). Fonotipia 69,154.  
**Di Provenza il mar, il suol**, from "*La Traviata*" (Verdi). Columbia 7163.  
**Vien Leonora**, from "*La Favorita*" (Donizetti). Fonotipia 92,428.  
**A tanto Amor**, from "*La Favorita*" (Donizetti). Fonotipia 92,429.  
**Cortigiani vil razza dannata**, from "*Rigoletto*" (Verdi). Fonotipia 74,185.  
**Largo al factotum**, from "*Il Barbiere di Siviglia*" (Rossini). Fonotipia 74,183.  
**Prologo**, from "*I Pagliacci*" (Leoncavallo). Fonotipia 74,184.  
**Il balen del suo sorriso**, from "*Il Trovatore*" (Verdi). Columbia 7164.  
**Largo al factotum**, from "*Il Barbiere di Siviglia*" (Rossini). Columbia 7161.  
**Per me giunto è il dì**, from "*Don Carlo*" (Verdi). Fonotipia 69,156.  
**Alla vita che t'arride**, from "*Un Ballo in Maschera*" (Verdi). Fonotipia 69,155.  
**Già mi dicon venal**, from "*Tosca*" (Puccini). Fonotipia 69,158.  
**Ha più forte sapor**, from "*Tosca*" (Puccini). Fonotipia 69,157.  
**Figlia di regi**, from "*L'Africana*" (Meyerbeer). Fonotipia 74,187.  
**Zazà piccola zingara**, from "*Zazà*" (Leoncavallo). Fonotipia 74,171.  
**Eri tu che macchiavi**. Columbia 7165.  
**O de' verd' anni miei**, from "*Ernani*" (Verdi). Columbia X.234.  
**In braccio alle dovizie**, from "*I Vespri Sicilliani*" (Verdi). Fonotipia 92,623.  
**Alla vita che t'arride**, from "*Un Ballo in Maschera*" (Verdi). Columbia X.233.  
**Dio possente**, from "*Faust*" (Gounod). Columbia 7162.  
**Cortigiani vil razza dannata**, from "*Rigoletto*" (Verdi). Columbia 7160.  
**Prologue**, from "*I Pagliacci*" (Leoncavallo). Columbia 7224.  
**Dio possente**, from "*Faust*" (Gounod). Fonotipia 92,426.



**Toreador's Song**, from "*Carmen*" (Bizet). Columbia 7250.  
**Pari Siamo**, from "*Rigoletto*" (Verdi). Columbia X.235.  
**O Carlo ascolta**, from "*Don Carlo*" (Verdi). Fonotipia 74,186.  
**Pescator affonda l'esca** (*Barcarolle*), from "*La Gioconda*" (Ponchielli). Columbia X.255.  
**Dite alla giovane**, from "*La Traviata*" (Verdi) (with Chiesa—soprano). Fonotipia 69,161.  
**Morró la mia memoria**, from "*La Traviata*" (Verdi) (with Chiesa—soprano). Fonotipia 69,162.  
**Pura siccome un angelo**, from "*La Traviata*" (Verdi) (with Chiesa—soprano). Fonotipia 69,159.  
**È grave il sacrificio**, from "*La Traviata*" (Verdi) (with Chiesa—soprano). Fonotipia 69,160.

## CLASS 2.

**O sole mio** (Di Capua). Columbia X.253.  
**Mattinata** (Leoncavallo). Columbia X.260.  
**Un di di era di gioia**, from "*Andrea Chenier*" (Giordano). Fonotipia 92,624.

**Elegie** (Massenet). Columbia 7256.  
**Ideale** (Tosti). Columbia 7263.  
**Stammi ad udir**, from "*Faust*" (Gounod). Fonotipia 92,457.  
**Ferito, prigionier!** from "*Germania*" (Franchetti). Fonotipia 92,430.  
**Ascolta, io moriro**, from "*Germania*" (Franchetti). Fonotipia 92,431.  
**All' idea di quel metallo**, from "*Il Barbiere di Siviglia*" (Rossini) (with Carpi—tenor). Fonotipia 74,189.  
**Ah che d'amore**, from "*Il Barbiere di Siviglia*" (Rossini). (with Carpi—tenor). Fonotipia 74,190.  
 CLASS 3.

**Pescator affonda l'esca** (*Barcarolle*), from "*La Gioconda*" (Ponchielli). Fonotipia 92,426.  
**Che fate qui signor?** from "*Faust*" (Gounod) (with Garbin and de Angelis). Fonotipia 74,122.  
**Nume Custode**, from "*Aida*" (Verdi). Fonotipia 74,121.  
 J.C.

## Records and Music in Germany

By F. Foster Williams

HAVING met the gentle Hun only on the field of battle, I was rather curious to see him at home, so, not having been in the Army of Occupation I decided to spend my holidays last year on the Rhine, and thus it came about that one grey morning in July saw my brother and myself set out from London. We travelled via Ostend and Brussels, and reached Cologne the following morning. My brother, who knew the place well, piloted me round. I took an early opportunity of visiting the H.M.V. shop in the Hohestrasse, and at once proceeded to turn the place upside down. One of my first purchases was a record of the quintet from the *Meistersinger*, and, on the other side, *Pogner's Anrede*, from the same opera splendidly sung by Paul Bender—who, by the way, has sung in various bass parts this year at the Metropolitan Opera House, New York, with great success. His record of *Wahn, wahn*, from the same opera, was not nearly so well recorded, but I subsequently bought the song on an Odeon record by Michel Bohnen.

The latter is an extremely popular bass in Germany—especially in Cologne, where he was born, and at whose opera house he always sings. I was strongly urged by the very obliging Fräulein who attended to me to buy various records of his, but they did not please me very well—they are certainly well recorded, but he takes too many liberties in his efforts to be dramatic.

He also records for the Odeon Company, and I subsequently bought his records of this firm's of *Wotan's Farewell* (Parts I. and II.), and the *Wahn, wahn*, mentioned above.

The famous Ernst Kraus's singing of the two Forging Songs is splendid, and even better is Joseph Schwarz's (baritone) rendering of Beethoven's

*Creation's Hymn*. I was on these two like a meat-axe.

Gerhardt was represented in my purchases by *Der Schmied* and the *Sapphische Ode* of Brahms. The singing and interpretation are most beautiful, especially in the latter, but the composition of the records is very unsatisfactory, and I agree with Mr. F. H. Mead's remarks (October page 92) on the extreme "scratchiness" of German records. The worst offenders when I was there were the H.M.V.; the Odeon were better, and the Parlophon best of all. Incidentally, I was horrified when purchasing one of the last-named to see the assistant pick out a record at random and drop it on its edge on the floor. It did not break, and he then gaily informed me that they are unbreakable—I presume he meant as far as an accidental dropping was concerned. At any rate, I've not yet tested mine with the family battle-axe!

Madame Schumann-Heink's record of Schubert's dainty *Die Forelle* is delightfully sung, but again the loud scratch mars it. I may say I have her record of *But the Lord is Mindful*, and it rather disappoints me by reason of its small volume of tone: the voice sounds rather strangled, as does Whitehill's in the new Wagner records, and probably for the same reason. In Whitehill's case he has been made to stand too far from the recording horn, and those who have his previous records know what a rich, powerful voice he has. It is probably the same with *But the Lord*. However, I digress. I next visited the Odeon shop, where I heard and bought the two records by Bohnen mentioned above. I also got the *Senta Ballade*, beautifully sung by Emmy Destinn, and Tannhäuser's splendidly voluptuous song of praise to



Venus, from Act I. of this opera, sung by Joseph Mann. Of the orchestral records I heard at both shops the Odeon were better—much louder and less scratchy, and of them I got Beethoven's *Egmont Overture*, "Thanksgiving" Movement from the *Pastoral Symphony*, and Mendelssohn's *Hebrides Overture*. I should have liked to bring over the complete fifth and sixth symphonies, which are splendidly recorded by these people, but it was a question of the cubic capacity of my portmanteaux and my own ability to "lug them about," and I was reluctantly compelled to leave them.

Of the H.M.V. orchestral records I bought the *Midsummer Night's Dream Overture* (complete on three sides), the Scherzo, Nocturne, and Wedding March, also the Nocturne and March of the Dwarfs from Grieg's *Lyrische Suite*.

During the next two days we visited various cafés in Cologne, and our evenings were spent at the Metropol-Monopol Cabaret; at the latter the usual "turns" were given, and dance music played by the orchestra—and played well, except for a tendency to make it sentimental, and the tempo somewhat slow. Accustomed as we were to our "goey" dance orchestras, we naturally found this a bit difficult to dance to. The café orchestras had wonderful répertoires. At the "Germania" they had a printed list of about 150 works, including symphonies, overtures, marches, etc., by the great composers. At the Café Bauer I heard the *Fingal's Cave Overture* splendidly played by an orchestra of six.

We next proceeded by river steamer to Königs-winter. We dined at the Matternhof Hotel, where an "orchestra" of four opened with a very finished rendering of Mendelssohn's *Return Overture*, and then at my request played Schubert's *Military March* and *Rosamunde Overture*. The following afternoon saw us at Coblenz, and it was here that I first came across the Parlophon records. I got a very fine band rendering of the Hungarian March and the "Sylphentanz" from Berlioz's *Faust*.

At Wiesbaden, where we arrived three days later, I enjoyed a feast of music, as an orchestra of about seventy played every afternoon and evening at the magnificent Kurhaus, and I was fortunate enough to be present at a Wagner night. No soloists, either vocal or instrumental, appear at these concerts, and on this occasion I enjoyed a fine orchestral rendering of the Forging Songs as well as Siegfried's Rhine Journey, the *Meistersinger Overture*, etc.

I quickly discovered an "Odeon-haus," where I heard—and most promptly annexed—a delightful record by a string quartet of the Scherzo from Schubert's Quartet in D minor, and on the other side (a) the Minuet and (b) the Finale from Haydn's Quartet, Opus 64, No. 5. It is the best string quartet record I have—and I have some by the Flonzaley and L.S.Q.!!

After four days at Wiesbaden we returned to

Cologne, and I again raided the gramophone places, and added to my stock two beautiful records by Hermann Yadowker of Schubert's *An die Musik*, and his *Gute Nacht* from the Winter Journey Cycle. Paul Knüpfer was probably the finest bass produced by Germany for half a century, and he has fortunately made numerous records, of which I acquired Schumann's *Wohlauf noch getrunken den funkelnden Wein*; Schubert's *Song of Old Age*, and a fine "Rhinegold" record of the Entry of the Giants.

I was most fortunate in one discovery—I already possessed two magnificent records (H.M.V.) by Clarence Whitehill—the incomparable Wotan—of Wotan's Farewell, Parts I and II., and one record by Whitehill and Madame Saltzmann-Stevens of Wotan's sentence and Brünnhilde's appeal. I now found a splendid double-sided record by Walter Soomer, a powerful baritone, of (a) Wotan's upbraiding of Brünnhilde prior to his sentencing her; and (b) the third part of the Farewell—the invoking of Loge and the Magic Fire Music. I thus have five consecutive records of this great scene.

Having discovered (at Coblenz) the excellence of Parlophon records, I now scented out an emporium (Tietz's) where they were kept, and, to my joy, found the *Midsummer Night's Dream Overture*, done on three sides, and recorded more clearly than the H.M.V. version, the orchestra this time being Edward Mörike's. Another visit to the H.M.V. shop resulted in the purchase of a couple of piano-forte records of Backhaus. I already had about eight of his which the Hayes people had very kindly pressed for me, and I cannot understand why only one of his is left in the catalogue, as they are certainly better recorded than any others I have. The excellence of Backhaus's interpretations is too well-known to need comment.

Laden with thirty records, as well as a few other purchases, we left Cologne by the midnight train for Ostend. We approached Aachen in fear and trembling of the German Customs officials; but I need not have worried, as a red "Armée Britannique" label on each of our bags got us over the frontier "unsearched." At Herbesthal the Belgian Customs people swept down on us like wolves, and an advanced guard of them rushed up and down the corridors shouting "Ouvrez vos bagages." We met this onslaught in resolute British fashion by completely ignoring the order and immersing ourselves in our magazines. On the appearance of the chief wolf, to turn everybody's belongings out, we remarked in our best French "Directe à l'Angleterre, m'sieur," after which tremendous effort we returned to our magazines and endeavoured to assume an air of calm detachment and complete ignorance of the upheaval which was going on all around us. We were successful, and half-an-hour later were steaming away towards Liège, Brussels and Ostend, and so safely to England.



# CHOOSING A SOUNDBOX

By Captain H. T. Barnett, M.I.E.E.

**L**ET us assume you have a gramophone of some kind, and that you are dissatisfied with your soundbox; because it is broken, because the mica is cracked, because it rattles or blasts, because the tone is weak, or perhaps merely because you have heard a somewhat similar machine that sounds a lot better than your own and you think a change of soundboxes may make yours as good as the other.

Now I will take you into my confidence at once and tell you that although I try to get people to make perfect soundboxes, yet I know quite well that if you have an imperfect machine you may on the whole get better all-round results, or in any case, perhaps, better results with the particular kind of records you favour, from a very imperfect soundbox.

The more perfectly designed your machine is, the more trouble you will have to get a soundbox (or records) that will satisfy you; every fault in it shows up at once on a perfect gramophone. With a machine correctly designed, if you were to put all the soundboxes on the market through a thorough test, I have no doubt that only a small percentage of them would satisfy a trained ear. On the other hand, should your machine have a goose neck, an obstruction across the base of the tone arm, sudden alterations in the diameter of the tone conduit, an oblong rectangular horn perhaps made of sheet metal, and a louvre front, then the tone from it will always be horrid and will vary little in unpleasantness (although it may vary a good deal in volume) no matter what soundbox you use. But there may be a small variation in unpleasantness, and just as two poisons may counteract one another, so on an imperfect machine you may sometimes find an imperfect soundbox contribute toward a less unpleasant result than can be got with a perfect one. My advice to you will bear this in mind.

Undoubtedly the first thing to be considered is the size and shape of the horn you have to throw into resonance. This will determine approximately the size of the soundboxes between which your choice must lie. It is not possible to make a big horn speak correctly with the dynamic energy that can be put into it by a small box; and if you have a machine with a small horn it is waste of money to buy a big box; the horn will speak just as well with a small one. What I should advise, then, is that you try as many soundboxes as you can; of a size suited to the horn of your machine and with the particular class of records you favour.

For an open horn machine having a horn of 24in. or more in diameter and of good shape, for an open

horn machine having a horn 22in. or more in diameter and a bad shape (difficult to fill), or for the large console model Edison machine or the like, let your choice lie between the following large boxes or others no smaller: Jewel, B.R.O.S., Astra, and Lenthall. The Lenthall box is not really of very large diameter, but its performance characteristics are those of a large box, and it is most useful to those who have a very large horn to fill from a goose-neck fitting that will not permit a 3in. box to go on. I may say in my opinion all these boxes are imperfect; nevertheless I am using one of them on a machine having a badly shaped 22in. horn, preferring the imperfections to the feeble effect from a smaller box.

Now we come to machines from the table grand in size to the largest size ordinarily obtainable. For these machines the medium large box about 65 mm. in diameter is, in my opinion, the best. Such boxes, nearly all of them, will give correct balance all over the scale, and a good full tone, their energy being sufficient for the purpose in view. With the modern fine needle in use, neither their weight nor any comparative shortness of the lower end of the stylus bar need trouble you. Fortunately all the boxes of about this size that I know have a lot of science in their construction; here they are: Superphone, Ruby Emperor, Beltona-Tournaphone, and Beltona-Super-Concert. The Tournaphone is the cheapest, but none of them are dear. The Super-Concert is made closely to my own specification. Here, again, if you have a small goose neck that will not take a 65 mm. box even after you have filed a flat on its rim, you may like to try the Lenthall.

Small machines now have to be considered. The horn will not permit the production of a broad bass tone, and the purchase of a large box is sheer waste of money. To fit out one of these take your machine round to your dealers and try it out with all the boxes, costing not more than a few shillings each, that he can show you.

Do not buy a box with the needle socket cut for fibre needles; ordinary needles used in such a socket may vibrate and may be broken by the pressure of the set screw.

But one piece of advice remains: if you have bought a small box or a Tournaphone, examine the mica, and if it is thick have a thin one put in its place; you will get less surface noise, more tone, better sustaining power, and better scale balance. But do not let your mica be paper thin or you will find blast or rattle or harmonics.



# HINTS ON LECTURING.

*The following article written by Mr. Alec Robertson, the well-known educational lecturer of the Gramophone Co., will be especially interesting to those of our readers who are not already familiar with his successful methods of lecturing.*

IT has been my experience that the most popular subject for a lecture to schools illustrated by gramophone records is "The Orchestra," whether the school be elementary or secondary, in town or country, public or private. Undoubtedly the reasons for this are the novelty of hearing many of the instruments of the orchestra separately, which keeps the listener constantly interested, and the many opportunities the lecturer has of making his audience "do things." The search for the most suitable records is an agonising one, for it is a process of elimination: possible examples are very plentiful and it is only after many experiments that one discovers the absolutely right ones. The musicality of the audience will, naturally, vary, but it is always safe to assume ignorance about the fundamental working of the orchestra, and even if there is some degree of knowledge the use of the gramophone to further such knowledge will awaken interest. The general idea underlying a single lecture on the orchestra to a school audience of all ages is to give them a bird's eye view of the subject and stimulate in them a desire for further acquaintance with it.

Children are very vague about bands, so the first point is to differentiate between bands brass, military, and orchestral; this can be done excellently with the three corresponding records of Liszt's *Hungarian Rhapsody* (2344, Zonophone; C.133, D.144, H.M.V.); only a section, however, being played. The next point is to indicate the different way composers write for piano and for orchestra, and this may be done by means of a comparison between a pencil drawing—the light and shade corresponding to high and low pitch on the piano—with its use of one medium only; and the coloured picture—the painter's palette corresponding to the various instruments of the orchestra. We can compare the piano and orchestral versions of, for instance, Järnfeldt's *Praeludium*, or, if no piano is available, or if the lecturer cannot play, the *Spring Song* and *Bees' Wedding* record (D.160, H.M.V.) with Pachmann's piano record (D.265, H.M.V.).

Though we know blue to be blue without a moment's hesitation, and can imagine blue in our "mind's eye" through association, yet many of us do not know an oboe to be an oboe, and certainly could not hear it singing in our heads if we tried. I am told by some people this does not matter two straws, but it seems to me that it is at least as important to recognise the musician's primary colours as it is to recognise the colouring in a picture,

and this can be done just as consciously or sub-consciously.

Now comes the organisation of the orchestra; the militarist may choose to say it is divided into four companies, the pacifist into four families of instruments: the separate instruments of each family are then heard on the special records made for this purpose (Nos. D.555, D.556, H.M.V.). Difference in pitch needs emphasis and, in the string family, the superiority of the violin over its fellows. The little Mendelssohn extract may be played first on the piano (particularly if it is a bad one) to show how much more lyrical the violin makes the tune.

Now, for strings all together, as in the *I saw three ships* of Quilter's *Children's Overture*. Divide your class into violas on one side of the gangway and violins on the other; start the music about one tune ahead (*Dame get up and bake your pies*), and tell your audience to *trust* to their ears to detect the string tone as a swimmer trusts to the water to bear him up! The violas start the tune (up should go the hands of the viola side) and then the violins carry it on an octave higher. Now we turn to the wood wind section, asking for descriptions of the characteristic tone of the various instruments (if the size of the audience allows of this), and pointing out that a wind-player of brass or wood instruments "functions" like a vocalist, and the lack of variety in the tone of these instruments causes them to be more rarely used than the strings. The bassoon extract from Gounod's *Funeral March of a Marionette* is certain to bring down the house! Children sometimes describe these instruments very curiously; for instance, a young damsel at a country school said the oboe was like "twangy butter" (when the cow has been eating turnips!) It is rather an apt analogy, when you come to think of it.

Flute, oboe, and bassoon can now be heard playing the same phrase from Grieg's *Morning*, so that, while on the piano a difference of pitch and shading only is heard, on the orchestra the difference of colour intended by the composer is realised. The Pizzicato from *Sylvia* is an excellent example of contrasted use of strings and wood wind to follow on with: the string section is all pizzicato and the ear welcomes the relief of the flute and the flute-and-clarinet (mixed) tone. The typical little conversation between violin, oboe, flute and clarinet on the *Intermezzo* (D.161, H.M.V.), also from *Sylvia*, is a good instance of this use of the orchestra. Then



come brass and percussion: the dull and vivid red of cornet and trumpet—the picking out of the two notes on the two kettledrums and the fascination of the big and little bells (orchestral sweetmeats) are all things of interest in these families.

Finally we reach the full orchestra with a few sage words about the conductor and his significance. Perhaps the best example here is the first part of the *Tannhäuser* Overture, with the dramatic trombone entry (heard separately before). *Shepherd's Hey* makes a jolly conclusion. Space forbids

reference to the various little blackboard and other tricks by which the audience is kept amused, but they can readily be invented by anyone who does this sort of work. Pictures of the instruments and a brief description of their technique and construction will be helpful.

A last word! Warn your class against orchestral snobbery at a concert. To point out smugly to your neighbour that “*that's the oboe*,” “*that's the horn*,” etc., is not only offensive but contrary to the spirit of the real appreciation of music.

## List of Selected Records—v.

A good deal of interest has been taken in these lists of selected records, and it has been decided that in future numbers it shall be included in substantially the form in which it first appears here. It will contain normally rather more than a dozen records and there will be brief notes on any points of interest that occur in connection with any of the records.

The object of this list is to enable enthusiasts to build up gradually a regular library of gramophone records. Any record which has not been published in the current year and which is still in circulation will be considered as eligible, and only first-class records will be chosen. An account of records belonging to the current year should be sought in the review columns of THE GRAMOPHONE.

H.M.V. D. 590 is probably the best record in existence of the beautiful Meistersinger overture. Although this record was made last year it is very wisely incorporated in the recently issued Meistersinger Supplement.

The exquisite trio in B flat of Schubert has already been mentioned in an article by the editor in the first number of this magazine.

Mrs. Gordon Woodhouse's distinguished playing of the harpsichord is well represented by the following record. The harpsichord with its plucked strings is one of the instruments that reproduces best, and until the eighteenth-century keyboard music is heard on the instrument for which it was intended, it is impossible to appreciate its beauty.

Beethoven's *Spring Sonata* is one of that master's own favourite works. The playing and recording are admirable.

Casals is, perhaps, the greatest of all 'cello virtuosos and his technique reproduces superbly on the gramophone. All his records are to be recommended to anyone forming a collection.

Mme. Boninsegna has a curiously individual and thrilling dramatic soprano voice. I have already included her *Casta Diva*; *Bello a mi ritorna* in an earlier list. Her voice is one which is particularly effective on the gramophone.

Mme. Alda's record is one of the most beautiful soprano records in existence.

Frieda Hempel, who has recently given a “Jenny Lind” concert at the Albert Hall, sings *Casta Diva* and *Non mi dir* exquisitely. This record cannot be played on an ordinary gramophone except with a special diamond point sound-box. The quality of reproduction is different from what one is accustomed to, and is exceptionally faithful.

Maria Gay and Sig. Zenatello sing the famous duet from *Il Trovatore* better than I have heard it sung on any record.

Gluck and Homer sing together perfectly and each has a delightful voice. Unfortunately they are rather apt to sing music whose only recommendation is its popularity. The famous Barcarolle or boat song from *Les Contes d'Hoffmann* is certainly popular and even hackneyed, but for me I must confess it still retains its charms, and is probably what is called immortal.

Stracciari is at his best in these two typical *bel canto* numbers. I know no better baritone records than some of the Fonotipia records of his voice.

There are not many records of choral singing of the early contrapuntal religious music, and some even of the few there are are backed by the tinsel of Gounod. Anerio was a pretty close imitator of Palestrina's style, and the record gives a very good idea of what is considered by the orthodox as, with plain song, the ideal of religious music.

### ORCHESTRAL

**HIS MASTER'S VOICE.**—D.590.—Symphony Orchestra, conducted by Albert Coates. *Overture to Die Meistersinger* (Wagner).

### INSTRUMENTAL

**VOCALION.**—D.02050, D.02060.—Sammons, Tertis and Hobday. *Trio in B Flat Op. 99* (Schubert).

**HIS MASTER'S VOICE.**—D.490.—Violet Gordon Woodhouse: *Prelude in E Flat* (Bach); (a) *Gavotte* (Purcell), (b) *Tambourin* (Rameau).

**COLUMBIA.**—L.1231, L.1232.—Catterall and Murdoch (Violin and Piano). *Sonata in F Major* (Beethoven).

**HIS MASTER'S VOICE.**—E.269.—Isolde Menges (Violin, unaccompanied). *Fugue, from Sonata No. 1 in G Minor* (Bach).

**COLUMBIA.**—7261.—Casals ('Cello). *Allegro, from Sonata in A Major* (Boccherini).

### VOCAL

**COLUMBIA.**—A.5195.—Boninsegna (Soprano). *Mi chiamano Mimi*, from *La Bohème* (Puccini); *Vissi d'arte*, from *Tosca* (Puccini).

**HIS MASTER'S VOICE.**—2-053185.—Alda (Soprano). *L'altra notte in fondo al mar*, from *Mefistofele* (Boito).

**EDISON.**—82229.—Hempel (Soprano). *Casta Diva*, from *Norma* (Bellini); *Non mi dir*, from *Don Giovanni* (Mozart).

**COLUMBIA.**—A.5370.—Gay and Zenatello (Mezzo-Soprano and Tenor). *Ai nostri monti*, from *Il Trovatore* (Verdi); *Periglianti ancora languente*, from *Il Trovatore* (Verdi).

**HIS MASTER'S VOICE.**—7-34003.—Gluck and Homer (Soprano and Contralto). *Belle nuit o nuit d'amour; Barcarolle*, from *Les Contes d'Hoffmann* (Offenbach).

**FONOTIPIA.**—92428, 92429.—Stracciari (Baritone). *Vien Leonora*, from *La Favorita* (Verdi); *A tanto amor*, from *La Favorita* (Verdi).

**HIS MASTER'S VOICE.**—D.340.—Westminster Cathedral Choir. *Te Deum* (Anerio).



# IMPROVEMENTS IN GRAMOPHONES

By C. BALMAIN

**T**HE present form of the gramophone is a monstrosity forced upon manufacturers—so they say—by the twin devil “Foolproof Cheapness.” Those who have studied acoustics will have noted that the collection of glorified gas pipes which go to make up the gramophone of the present day result in sounds which are third or fourth time echoes of the sound as produced by the diaphragm of the sound-box. That there are “experts” (in the trade, be it noted) who contend that “reflecting angles” greatly improve the tone of reproduction may be learned by consulting the May, 1922, number of the *Sound Wave*, page 332. Not being in the trade, I made numerous experiments along lines dictated by acoustics and common sense. I observed that one does not call upon a Chaliapine or a Galli-Curci to improve their tones by singing through a French Horn—the folly of such a proceeding would be apparent to the meanest intelligence, yet that is what these artists are made to do by gramophone makers. Hence the truth of Belloc’s verse quoted in the September issue.

Owing to the physical disabilities inherent in diaphragm reproduction, horn recording is a regrettable necessity, but we need not torture nature unnecessarily after the recording is completed by introducing obstacles in the way of the sound wave as it comes from the diaphragm of our reproducing sound-box. Therefore let us eliminate all bends in our “amplifying chamber” (a smart phrase introduced by the Trade for the spoofing of the public). Those of us who remember the Phonograph in its palmy days know that its purity of tone depended largely on this feature. Unfortunately the mechanical difficulties had so far appeared insuperable. They worried American inventors for many years as can be seen from a perusal of American Patent specifications. The problem has now been solved, and with it the twin problem of the elimination of the “angle of error” of the needle track, thanks to that practically frictionless material mercury, on which floats the horn of my machine. The instrument, as now perfected requires no more attention than should be given to any gramophone, but it cannot be made entirely “fool proof” and, therefore, in the opinion of one of the big companies, cannot be given to the public. That it is an improvement is not disputed, and as the ideas underlying the patent can be tested, up to a certain limit, by all cheaply and without much labour the following brief instructions are given for the guidance of those afflicted by sensitive ears and a “divine discontent.”

1. Procure a picture of the dog, study the machine therein depicted.
- 2.—Procure a dozen sheets of very thin straw-

board from your local “Straker” or book-binder.

3.—With the aid of ordinary flour paste build up a horn to a length of at least 48 inches (sixty is better) with an angle of 18 degrees. (Fold a sheet of paper twice from one corner, this will give you  $22\frac{1}{2}$  degrees as a guide.) The building up is not a very difficult business, unless one uses a softer material than strawboard. Roll up a few sheets at a time with plenty of paste, using mother’s saucepan lids of increasing size as internal stiffeners until the paste dries. The horn should be at least one-eighth of an inch thick—the thicker the better—and should, when dry, be well varnished with one of the quick drying varnish stains now common.

The attachment of the right angle bend may prove troublesome unless it is built into the horn. The simplest method is to purchase the well known Pathé adapter (2/6), and build it into the horn, after removing the small knob. When complete find the balance of the horn, and run a metal or thin wooden rod through it from side to side at the point of balance. This may be varied slightly by placing the rod nearer the narrow end if the sound-box is too heavy—it should not exceed four ounces. Two small iron bolts, one at each side, securely bolted between two large washers may, with advantage, be substituted for the rod. Make a simple half hoop of flat brass or iron strip metal with slotted or drilled ends to take the projecting ends of the rod. It should be of larger diameter than the horn at the point of balance, and should have attached, midway between the slots, a 12-inch rod pointed at the bottom. (The screwed brass rod used in wireless work does admirably, as it may be locked by nuts to the flat metal strip through which a suitable hole should be bored.) This forms a Y, the bottom portion of which revolves freely in a base formed by fixing a brass or iron tube of suitable diameter in a stout base of wood of sufficient size to prevent capsizing of the horn when swinging. A small metal bicycle ball at the bottom of the tube will reduce friction.

The machine is now ready, place it near your gramophone (having first attached the sound-box to the adapter) so that the needle point exactly reaches the middle of the revolving table.

This machine will enable its maker to hear Galli-Curci’s sparkling purity of tone better than any machine of the present type, whatever its cost.

Mechanical readers will note that there is only one echo, and that the length of throw eliminates, to some extent, the angle of error. The more skilled will attach the instrument by movable brackets to the side of their existing machines as in the picture of the old H.M.V.



## A Note on Kreisler's Fiddling

"WHY is it that the great violinists of the day do not think it worth their while to bequeath to posterity something better than mere fiddling?"

This, the opening phrase of the article "Fiddlers or Violinists" published in the June number of THE GRAMOPHONE echoes the thoughts of many followers of the violin on the gramophone. We certainly need very badly some records of the great concertos, but a careful study of the list of records of some of the masters does not show mere fiddling. The best example perhaps is Kreisler, and his list of records is (to a certain extent) justified for the following reason.

What is it that attracts the public to a recital by Kreisler? Not necessarily the prospect of hearing a concerto by Bach or Beethoven. Kreisler can as easily fill a hall with a programme consisting almost entirely of small pieces. They are his speciality. His arrangements of small pieces by Tartini, Couperin, Martini, Pugnani, and other old masters are delightful, and especially so when played by himself. Take the Viennese waltzes. Who can play them with the fine swing and tone of Kreisler? Some may say "mere dance music," but it must be remembered that all the great masters wrote dance music; so perhaps it is as well that we have a Kreisler to thrill us with them.

The success of some of the great violinists of today and especially so far as records are concerned seems to be due to the ability to turn the most beautiful of musical instruments into a banjo. This is certainly not the aspiration of Kreisler. He is easily able to give a display of fireworks (double harmonics, left hand pizzicati combined with arco) if necessary, but, fortunately for music lovers, he prefers something a little better.

Many violinists play his *Caprice Viennois* and judging from the number of recitals I attended last season it must have been played in every hall in London: but who can play it with the delicate touch of Kreisler? It is so with everything he plays. Then Dvorak's *Humoreske*! He must have played it hundreds of times. Yet the public never tires of hearing it. The reason is obvious. Kreisler awakens in his listeners the same emotions which characterise his own playing. All the beauty of tone which so appeals to his audience is clearly apparent in his records, but the violin enthusiast of the gramophone all the more clamours for the recording of a few concertos. If the gramophone companies doubt the matter from a commercial point of view let them put their doubts aside. There are enough gramophone enthusiasts to assure the success of the Violin Concerto.

PERCY ROBINSON.

### OUT OF OFFICE HOURS.

No sooner had we recovered from the stiffness caused by testing Captain Birley's Physical Fitness record (see p. 101, October) than we were confronted by a wonderful album issued by H.M.V. with twelve Physical Culture Exercises on three double-sided records complete with illustrated chart. Luckily an ex-R.S.M. of ours walked into the office at the same moment, so we got some of our own back by persuading him to test them while we listened to the "spoken instructions and band accompaniment." When he had recovered his breath and his balance, he declared that they were excellent. We agreed heartily and determined to give them as a Christmas present—only 12/- complete—to Uncle John, who is always complaining that he gets no exercise.

But the anonymous voice that gives the spoken instructions worries us. Clear, resonant, deliberate, it sounds very familiar. Is it—can it possibly be—no, no, it's too absurd to think of—but somehow—can Peter Dawson have become a gym. instructor?

Someone is going to win £1,000 in the great Kodisk competition. But alas! we have only very faint hopes of securing it for the office. Like

everyone else we have had a go at recording our voices for eternity (and the £1,000) into the horn of our Vocation, while the Kodisk roars overhead; but when we hear the results we feel afraid that posterity will misjudge the strength and purity which distinguish them, like certain cocoas. The fact is we have not yet got the hang of it, any of us. However, we have made a record which is far funnier than any 2/6 record at present on the market. First one of us declaimed a long passage of Shakespeare into it. Next a soprano trilled an aria on to the same side of the Kodisk. Finally we interlarded the whole thing with an almost continuous series of cat-calls, hunting noises, ribald shrieks of laughter and offensive remarks. The total result is extraordinarily effective, and we can recommend it as a parlour game which will entrance the whole family. In fact, perhaps we shall send it in to compete for the £1,000 after all, to show the Kodisk people what a wonderful new game they have invented. By the way, they have also sent us the prettiest little book of baby records with nursery rhymes charmingly sung and illustrated. (The Kiddie Record Album, 5/-.) We enjoy them very much, but we generally end by going back to our old Kodisk and giving it another shout or two to ginger it up.



# FIVE POUNDS WORTH OF RECORDS FOR CHRISTMAS

RAPLEY is getting restless about THE GRAMOPHONE. I give it to him to read every month, and I let him hear all the new records that I buy out of the Selected Lists. To do him justice he thoroughly appreciates them and strokes his moustache—(very fair sandy moustache—sandy man altogether—he was my platoon sergeant once, and when he was demobilised he insisted on attaching himself to me, apparently for life, to our great mutual benefit)—strokes his moustache, and gazes with watery blue eyes at the corner of the room. When I took the November number to him in the garage he glanced through the pages and muttered: "All brass 'ats and red tabs as usual, I s'pose, Sir? What's the good o' me readin' all this? It only makes me 'anker."

Generally he calls it "The Rolls Royce Review," or says that it ought to be called "Tons o' Money" straight away, and he is never tired of emphasising the fact that *he* can't afford seven and sixpence for a record, and that half a dollar is his high water mark. But this time he admitted the "ankering"; and it wasn't long before he told me the reason. He was buying a new gramophone to give to his brother, who was fearfully knocked about in the war and is only just discharged from hospital where, it appears, he has contracted a great keenness for the gramophone. So Rapley has been in consultation with the dealer in the market town, who also keeps a bicycle shop, and after a lot of discussion and heart-searching has ordered one of the new Bestone portables. This matter having been settled, the problem of records has become acute. It is this which has worried him and made him hanker.

He has set the limit. Five pounds and not a penny more; and he won't spend more than half-a-crown on any record. Luckily his friend in the bicycle shop keeps a big stock of cheap records, and is willing to let him try most of them; and Rapley rather shamefacedly admitted to me that he had spent every evening for the last week in the back room at the bicycle shop enjoying an orgy of cheap records.

"That's why this 'ere mag's no use to me," he said. "I'm going to stick to Imperials, fifty of 'em for a fiver: British capital and British labour, and the oldest firm of record makers in England, so I'm told."

"All right for dance music, I daresay; but if you want *good* stuff —"

"'Course I want good stuff, Sir," said Rapley, "and what's more I'll get it, though I don't suppose I'll be able to stick to Imperials only. There's no end of fine things if you knows where to look for 'em. Celebrities are all very well for you, Sir; but I like to feel at 'ome with *my* records, and take my coat off and light a pipe."

Needless to say, he managed to infuse me with a new zeal—the cult of the half-dollar record; and when he began bringing across to the house a dozen or more at a time to try on my big machine, I began to enjoy the selection business. Considering that there are half-a-dozen and more makers of cheap records and that most of their catalogues contain at least a thousand records, the task of choosing a mere forty out of the whole lot becomes nerve-racking. Apart from individual taste—and I find that Rapley and I seldom agree on questions of taste—there is the all-important question of what is on the other side of the disc, as Wellington would have said. For instance take the laughing record. The Scala and the Winner people both do similar records of people laughing at an excruciating cornet solo. The Scala one is the better, distinctly the better. But on the other side it has *Al Johnson's Negro Laughing Song*, which is thoroughly depressing, while the Winner has on the reverse an amusing Will Evans called *Reading a Novelette*. What is one to do? I suppose the answer is "Do without." And good heavens, what will happen when we get all the celebrities on double-sided records, sniffing at each other's efforts? I believe that there will be an outcry for a return to bachelor discs. If only one could choose his own pairs and have them stamped by the companies accordingly!

My first impulse, suggested to me by Rapley, was to write and ask Capt. Barnett to help us in compiling our list. Rapley, who has a great love for fiddling about with needles and soundboxes, takes Capt. Barnett's opinions as the dictates of the Supreme Court: and to our great delight we received by return of post the following list with comments.

## CAPT. H. T. BARNETT'S SELECTION.

GRAND PIANO.—Winner 3443: *Prelude in C Sharp Minor* (Rachmaninoff) and *Liebestraume*, No. 3 (Liszt). Winner 2340: *Mazurka* (Godard) and *Air de Ballet*. Played by Marie Novello. I think the *Prelude* the finest piano record ever made, irrespective of price. It should be played a little slower than normal speed. PIANOFORTE.—Homochord: *Pensées fugitives* (Gertrude Miller). Homochord: *Valse chromatique* (Gertrude Miller). PIANO FORTS.—Beltona 122: *Kitten on the Keys* (Percy Greville).



Regal G.7933: *Electric Girl* (Mike Bernard). Homochord: *Blue*. HARP.—Zono. 1104: *Cruisheen Lawn* (F. C. Barker). (An exquisite record but not suitable for small machines). CORNET AND GRAND PIANO.—Zono. 1341: *Mattinata* (Caffarelli). The most lovely cornet record ever made. Best speed and pitch—a full tone below normal. BALLET MUSIC.—Regal G.6105 and 6106: *Ballet Egyptienne* (Palace Guards Band). Beltona 178: *Ballet de Sylvia* (Sutherland Orchestra). Beltona 171: *Coppelia Ballet* (Sutherland Orchestra). SMALL ORCHESTRA.—Coliseum: *Forest Memories*. Regal G.7817: Paderewski's *Minuet* (Regal Orchestra). Beltona: *Hearts and Flowers*. WOOD-WIND EXAMPLE.—Beltona 118: *In the Hall of the Mountain King* (Scots Guards Band). A surprising record. BASS-BRASS TONE.—Imperial 965: *The Passing of Salome* (Imperial Military Band). A gorgeous record for a large machine. IRISH SONGS (Tenor).—Beltona: *Macushla*. Beltona: *Ashore*. Fine clear records. BARITONE SONGS.—Regal G.7954: *Drake goes West*. Zono. 958: *The Drum Major*. Regal G.7857: *I'm getting better every day*. SOPRANO SOLO.—Regal G.6254: *Il Bacio* (Violet Essex). FOX-TROTS.—Actuelle: *Fate*. Regal G.7781: *Uncle Sambo*. WALTZ.—Zono. 132: *Song of Autumn*. FLUTE.—Winner 2461: *Faust Fantasia* (Ackroyd). Real concert flute tone. WHISTLING.—Beltona 104: *Pucker up and whistle* (New Orleans Dance Orchestra). MARCH.—Beltona 266: *Lynwood* (Beltona Military Band). PRIZE BRASS BAND.—Winner 2547: *Mephistopheles* (Foden's Band). Speed, a little slow. HAWAIIAN.—Actuelle 10382: *Flower of Hawaii*. VIOLIN.—Regal G.7821: *Two Hungarian Dances* (Manuello). Wonderfully full tone. BANJO.—Zono. 447: *Lumbrin' Luke* (Olly Oakley). BANJO AND VIOLIN.—Winner 2440: Paderewski's *Minuet* (Oakley and Opferman). SMALL BELLS.—Regal G.6235: *In the Shadows* (W. H. Ross). HUMOROUS INSTRUMENTAL TRIO.—Regal G.7855: *Beaver's Parade*. Very large tone. SPOKEN.—Regal G.7842: *To make you Smile* (Editor of *Til-Bits*). Winner 3738: *Jack and the Beanstalk* (Penrose). Beltona: *To a Haggis* (Burns). MANDOLINE.—Winner 3453: *Mandolinata* (De Pietro). Very brilliant.

There is no space this month in which to deal with this interesting list; but Rapley and I are hard at work—with the benevolent help of the bicycle dealer—making *our* selections on the basis of Capt. Barnett's, and these will appear in the January number. What is surprising is there are no examples of Aco or Scala records, and only one Imperial: and as Rapley says, "I'm sick of Paderewski's *Minuet*, what we always did the slow march to in the army; and here's Capt. Barnett puts *two* of 'em on his list. Very fine recording, I daresay; but who wants two pairs of football boots when he's only got one leg?"

PEPPERING.

## BOOK REVIEWS

*The Art of the Prima Donna and Concert Singer.* By FREDERICK H. MARTENS, published by D. Appleton & Company. Price 12/6.

IT was an excellent idea of Mr. Martens to interview the leading *prime donne* within reach of a New York interviewer and to report for the use of the general public, and especially for the use of students of singing, the views of these ladies as to the secret of their success. Not many adventures are so agreeable as was evidently Mr. Martens'. He seems invariably to have been received by the *diva* in the "sunny music room of her New York home" or in her suite of rooms at the Hotel X, overlooking the "cityscape of New York city"; and she seldom seems to have allowed him to depart without his having gathered words of wisdom and a photograph, excellently reproduced in this volume, embellished with friendly words.

What the successful practitioner of an art has to say of that art is always interesting and has sometimes an intimacy, a bite, that even the acutest observations of an outsider must lack. The capacity to achieve this intimacy depends on a certain analytical gift, which varies considerably in different individuals.

Perhaps the most arresting article in the book is that which embodies Mme. Calvé's views. Her remarks on *bel canto* and on the necessity of a proper grounding in the earlier Italian music are evidently uttered with real feeling and knowledge, and her praise of one and her strictures on another famous teacher of singing have the authentic and conversational note of Mme. Calvé's wayward and positive personality.

Miss Anna Case, as is fitting in "an American girl who has received her entire training in that country," discourses of the means whereby one's personality may be "got across" and the public be brought to heel. She is against large halls for the concert singer, observing justly that "it is harder to throw your personality far enough to reach the seats at the back of the hall."

Mme. Galli-Curci concentrates her attention on the quality of tone and condemns entirely the use of "white notes." Her remarks are of the utmost value.

It is impossible in a short notice to give any account of the individual views of all the twenty famous singers who have contributed to this symposium. The list contains, beside the names already mentioned, such others as Schumann Heink, Bori, Hempel, Farrar, Jeritza, Rosa Raisa, and Maria Ivogun, of whose voice there exist some of the finest coloratura records in the world—unfortunately only in the German catalogue.

Many of the things said in the book are obvious and many are pointless, but thinly scattered throughout are penetrating observations, and it is a work on which Mr. Martens may heartily be congratulated and which every student of singing should read.

J. C.

## S.O.S. FROM THE EDITOR.

I DO hope that our readers will justify the confidence that Messrs. Blüthner have shown in THE GRAMOPHONE by taking the trouble to enter for the competition they announce this month exclusively in our columns. The more entries they receive, the more Messrs. Blüthner are going to be impressed by the number of intelligent supporters I have at my back. Do not let this confounded General Election occupy your minds so much that you forget to send in your suggestions. I'm entering for it myself under a pseudonym. If I win, I'll offer the 25 guineas for another competition chosen by me. But I should much prefer that a reader won, and either spent the money on some of the really splendid records issued in the last quarter of 1923 or put it toward buying the glorious instrument named by himself. Now do help THE GRAMOPHONE and yourselves by taking a little trouble. Please!



# Gramophone Societies' Reports

THE circular letter addressed to societies asking whether they approved of the attempt to "survey" their activities in our November issue in lieu of printing their reports *in extenso* has elicited a delightfully rude letter from Mr. C. G. F. Johnstone, the president of the Liverpool and District G.S., pointing out that the society reports are "mostly the reason why members buy the paper, as more good records can be chosen from the Reports of Meetings than by some of the so-called paper critics, and also by such needle critics as —" But I won't print any more of it, as I'm sure that Mr. Johnstone's blasts are only due to the needle with which he records his views. Besides he signs himself "Yours respectfully," so he *can't* have meant all he said! However, his recording secretary, Mr. Harwood, has written courteously to the same effect, that members of societies are mainly interested in the reports not of their own doings but of those of other associations; and undoubtedly most programme-makers would be glad of guidance, and it was partly for them that *Gramophone Nights* was written.

In deference to Liverpool, therefore, I include this month the report of the new Canterbury and District G.S. (with all good wishes for its rapid growth and success), the excellent report of the Brixton G.S., other reports and programmes, and a few notes held over from the last issue.

CANTERBURY AND DISTRICT GRAMOPHONE SOCIETY.—Dr. C. Charlton Palmer, organist of Canterbury Cathedral, has accepted the Presidency of the Society. The Chairman is Mr. C. H. Baker, and the Hon. Secretary is Mr. G. S. Steddy, 53, St. Augustine's Road, Canterbury, to whom all communications should be addressed. The second concert of the Society was held on October 22nd, when an audience of over 30 attended to hear a selection from the repertoire of the Chairman, Mr. C. H. Baker. The items rendered were as follows: Overture, *Magic Flute* (Mozart) (V.F.); *Down among the dead men* (H.M.V.), Gresham Singers; *Casse Noisette Suite* (Tchaikowsky) (V.F.); *Prologue Pagliacci* (Leoncavallo) (H.M.V.), Peter Dawson; Piano Solo, *Gavotte and Variations* (Rameau) (H.M.V.), Moisevitich; Columbia Demonstration Record, as used at the Press luncheon on September 14th (by courtesy of the proprietors of the *Kent Herald*); Ballad from *King Olaf* (Elgar) (H.M.V.), Albert Hall Orchestra; *Fugue in C major* (Bach-Elgar) (H.M.V.), Albert Hall Orchestra; Violin Solo, *Minuet* (Bach) (H.M.V.), Beckwith; *Dance of Tumblers* (Rimsky-Korsakoff) (H.M.V.); *Moonlight Sonata*, Presto (Beethoven) (H.M.V.), Lamond; *Hiawatha Ballet Music*, part 1 (Col.); *Clavefios* (H.M.V.), Galli-Curci; *Scene du Bal* (Coates) (V.F.), Margate Municipal Orchestra; *Song of Volga Boatmen* (H.M.V.), Chaliapine; *L'Eclat* (Thomé) (V.F.); Overture, *Ruslan and Ludmila* (Glinka) (H.M.V.). During the interval, the Chairman submitted the recommendations of the Committee regarding the proposed Lending Library of Records. The proposals were unanimously approved, and for the benefit of any other Society which contemplates the promotion of a similar scheme, the leading features are as follows: Records may be hired for fourteen days, at a charge of 6d. per record. Season tickets will be issued at 5s. each, available until the end of April, and entitling the holder to the hire of one record at a time during the period. A Librarian of Records is appointed, who is responsible for the effectual working of the scheme, and who examines records before issue and on return from members. All funds accruing from hire fees are to be used for the purchase of additional records, or for the general expenses of the Library. In order to provide a nucleus for the Library to commence its functions, members were invited to contribute records. Over 20 records were received on the first night, and it is considered that this was a highly satisfactory result. By the courtesy of Messrs. Kennard & Sons, Ltd., Margate, the machine used at this concert was a Columbia Grafonola new model, the demonstration of which created much interest among the members present.—GEO. S. STEDDY, Hon. Secretary.

BRIXTON GRAMOPHONE SOCIETY.—As already mentioned in our last report the November meeting took place at St. Mark's Schools, Bolton Street, Kennington, and we were fortunate in having our member Mr. Garnett as the concert giver. He is accustomed to present something uncommon, and on this occasion his programme contained less than half-a-dozen of what might be termed familiar items, and we thus had the privilege of listening to

unhackneyed items, and as it were, doing so with unbiassed minds. Mr. Garnett drew mainly upon the Victor Catalogue for his concert, and it is very apparent that it contains many records that would find a ready welcome here, but for which we have so far to sigh in vain. It is strange, for instance, that one has to go to America for Purcell's *I attempt from love's sickness to fly*, and, while on the subject, quite a collection of the songs from Shakespeare's plays. However, perhaps when English taste in records improves, these two representative men in their own lines may get a little recognition. Another very interesting and out-of-the-way subject was a Violin Concerto of Paganini, played with much *éclat* by the Hungarian, Vasa Prihoda. It is understandable that a piece of such technical difficulty cannot be played every day, and it must be considered somewhat in the light of a feat that it should be both played and recorded, the latter on "Musica" records 68081/4. While in touch with violin music it is worthy of note that the recent issue here of the "Brunswick-Clifftophone" records should herald the appearance thereon of another artist who is often bracketed with Elman and Kreisler, Bronislaw Huberman. His first records are the Ballade and Polonaise of Vieuxtemps, himself a writer for, and player of the violin, and it is worth getting a double-sided disc of such distinction both in playing and recording. Two piano records worth noticing were Cortot's playing of the *Invitation to the Valse*; or as much as can be got on a single-sided; and Saint-Saëns's *Danse Macabre*, played by Messrs. Maier and Pattison on two pianos, which came out very well; both Victor records. As it appears practicable to record two pianos, perhaps the day is not far distant when one or two works of Bach in which two or three of these instruments are used, might be recorded *as written*, in which case we should be spared the spectacle of songs and instrumental pieces being transcribed to fit all sorts of media, from a flute to a 'cello, in addition to the fact that there is a well of music, apparently so deep that so far only a bucketful or so has been brought to the surface and doled out to a thirsty public. The next meeting on December 1st will be a dual programme provided by Messrs. Wilton and Fisher at the usual hour of 7.—S. F. HAWORTH, Reporting Secretary.

CITY OF LEEDS G. AND P. S.—The recital held on Tuesday, October 23rd, at the Albion Hall, attracted an audience of some 400 people, the president, Dr. A. C. Tysoe, F.R.C.O., in the chair. During his initial address, Dr. Tysoe stated that it was a very healthy thing to see so many people assembled to hear good music. Speaking as a professional musician, he could say that much serious music of extreme difficulty had been recorded for the gramophone, and in societies of this kind people who were, perhaps, not acquainted with music in its higher and better forms, were being trained to appreciate the classics. He knew that, from hearing records of great orchestral works, people attended the orchestral concerts and recitals held in the city, for it was infinitely better to hear the music as actually performed. For this, then, the Gramophone Societies were serving a very useful purpose. He was pleased, he said, to see that the Gramophone companies have been "recording" many of the beautiful compositions of the Elizabethan period, and he hoped that the Gramophone Societies would bring before their members the works of English composers which, in many cases, have beautiful melodies unequalled by foreign composers. The programme consisted of 26 items from the H.M.V., Columbia, Vocalion, Edison Recreation, Pathé and Actuelle lists, each item being played upon the machine of its own particular company. The five beautiful cabinet models in use were kindly sent along by Messrs. Hopkinson's, Jenkin's, Ramsden's and Tuley's. The recordings in all instances were faultless, much applause greeting each item. Vocal items:—*O, Sole Mio* (Stracciari), Columbia; *Come-per-Me-Sereno (La Sonnambula)* (H.M.V.), Galli Curci; *Song of the Volga Boatmen* (H.M.V.), Chaliapine; *Ballata Del Mondo (Mefistofele)* Actuelle, Didur; *Since the Day (Louise)*, Edison, Anna Case; *Vesti La Guibba (Pagliacci)*, Columbia, Lappas; *Ombra, Mai fu. Serse* (H.M.V.), Caruso; *Nussbaum*, Vocalion, Gerhardt; *Vissi D'Arte (La Tosca)*, Actuelle, C. Muzio; *Look down, dear Eyes*, Edison, Llewys James; *Give me your darling Hands* (Duet, Act. I., *Madame Butterfly*), Vocalion, Destournel and Titterton. Instrumental:—*Faust Fantasia*, flute, Vocalion, Amadio; *Andante* (Hayden's Quartette in E Flat), Columbia,



English String Quartette; *Andante* (Concerto in A Minor), violin (H.M.V.), Heifetz; *Dance of the Gnomes*, 'Cello, Columbia, Squires; *Largo Movement* (Bach Concerto for two Violins), Vocalion, D'Arangi and Fachiri. Orchestral and Band:—*Liszt Rhapsodie*, No. 2, Vocalion, 1st Life Guards; *Fingal's Cave* (Overture), Columbia, Queen's Hall Orchestra; *Tod-und-Verklärung* (H.M.V.), Symphony Orchestra; *Ballet Music (Faust)*, Pathé, Pathé Military Band. Humorous:—Winner laughing record; H.M.V., Part I. of Dr. Walford Davies' Melody lecture. The clarity of diction and fidelity of tone of both piano and violin used in this extremely interesting series of records places them on a level of their own. They are a very valuable help to students of music. *Love's Lament*, a piano record (Edison Recreation), played by H. Lange, though a simple ordinary melody, was reproduced with such wonderful piano tone that an encore was demanded. The committee have much pleasure in announcing that they have secured the Theatre of the Cinema Exchange, Queen's Arcade, for the whole of the winter session. Recitals on third Tuesday of the month, commencing at 7.30 p.m. Members Only Nights will be continued first Tuesday in the month, commencing December, Library, Y.M.C.A., Albion Place, at 8 o'clock. All persons interested apply to Hon. Secretary, H. Hainsworth, 9, Dorset Avenue, Harehills, Leeds.—B. McNATTY PALMER, Hon. Recording Secretary.

THE WEST LONDON GRAMOPHONE SOCIETY.—The members who attended the November meeting of the Society were well favoured in two respects. In the first place, the meeting took place in the Liberal Club, Barclay Road, Walham Green, the new headquarters, extremely comfortable and very accessible, and secondly two demonstrations were given, both of these comprising, if the phrase is permissible, "Classics from the Classics."

The first programme was presented by the chairman of the Society, Mr. J. St. Clair Desmonde, and was as follows: *The Descent to Nibelheim*, The Symphony Orchestra; *O dolce Incanto*, Dimitri A. Smirnov; *O Divine Redeemer*, Clara Butt; *Praeludium A Allegro*, Renee Chemet; *Herido del Malde Amores*, Nieto and Navarro, Quartet in D minor, Flonzaley Quartette; *Now your days of Philandering*, Peter Dawson; *Fiddle and I*, Alma Gluck; *Andante Religioso*, W. H. Squire; *Quis est Homo*, Gluck and Homer; *The Ride of the Valkyries*, The Symphony Orchestra. All H.M.V. with the exception of the 'cello solo by W. H. Squire (Columbia).

Mrs. Farrow gave the second demonstration: *Hansel and Gretel* (Overture), The Symphony Orchestra; *Eri Tu*, De Luca; *Kol Nidrei*, Elman; *La ci darem*, Farrar and Scotti; *Concerto in A minor*, Heifetz; *Proch's Air*, Galli Curci; *Quartet in D*, Flonzaley Quartette; *Elegie*, Caruso; *The Tempest*, *Dance of the Sprites*, The Symphony Orchestra; *Le Cor*, Plancon; *Rondo in G*, Heifetz; *Good Night*, Destinn and Dinh Gilly. Also all H.M.V. with one exception. It is some time since the Society have had two such well-chosen demonstrations in one evening. In future meetings will take place on the second Saturday in each month.

SOUTH EAST LONDON R.M.S.—A night with Sir Henry J. Wood and the New Queen's Hall Orchestra, with Dame Clara Butt and Mr. Norman Allin; that was the attraction which drew a large attendance of members of The South East London Recorded Music Society to the Central Hall, on November 12th. One of the new Columbia Grafonolas was used by the courtesy of Messrs. Wades, of Queen's Road, Peckham. After the pleasant introductory item of Gounod's *Judex*, the orchestra played beautifully Rimski-Korsakoff's concert version of Moussorgsky's fantastic and picturesque *Nuit sur le Mont Chauve*. Then there was Beethoven's Symphony No. 3 in E Flat, Op. 55 (Eroica); a really wonderful work of sheer melody beautiful and varied tone colouring. There is the incomparable grandeur of the *Marcia funebre*, with its peculiar but fascinating rhythm; the contrasting vivacious Scherzo and the vigorous Finale, which literally bubbles over with exquisite embroidered effects and variations. Truly a triumph of a genius. Poor Pierrot and his love-dream! You know the story, of course—I mean that dramatic phantasy of Ernest Dawson which has been so wonderfully delineated by Granville Bantock in what he terms his comedy overture, *The Pierrot of the Minute*. That was the next orchestral item. It illustrates the true spirit of fantasia in music; is full of delicate imagery and has such fascinating scoring. Here is something for the lover of "modern" music, but there is nothing of that eccentricity generally found in much that is "modern." Finally, the orchestra gave Sir Henry Wood's individual reading of Liszt's

Hungarian Rhapsody No. 2. There is surely no need for me to say anything about that except perhaps to draw attention to the rich colourings and the wide range of instruments used. On one occasion when I was at the Queen's Hall, a "high-brow" told me it was "so boring." Well! I won't comment—it is needless! The vocal items which interspersed the orchestral items were of the very light order, but exceedingly pleasant, namely, *Les Rameaux*, by Faure; *The Lost Chord*, by Sullivan; and *Nazareth*, by Gounod. Our vice-president, Mr. Foxall, gave some interesting analytical notes. Two further albums of records have now been added to our library, namely, one dozen "Aeo" records, which are undoubtedly the best records on the market at their price, and one dozen "Imperial," including the *de luxe*. We have also added to the equipment of our demonstration machine, one of the B.R.O.S. soundboxes—all the maker claims for this soundbox is justified. Next meeting December 10th. "Classic Songs." Particulars of the society are obtainable from the Secretary, 42, Chalsey Road, Brockley.—ERNEST BAKER.

SOUTH LONDON GRAMOPHONE SOCIETY.—Meeting, October 27th.—Mrs. A. Causby, *Parade of the Tin Soldiers* (Regal), Regal Orchestra; No. 3 *Dream Dances* (H.M.V.), Mayfair Orchestra; *Four Indian Love Lyrics* (H.M.V.), Peter Dawson; *Minuet Puck* (H.M.V.), De Greef; *La Forza del Destino* (H.M.V.), Caruso and Amato; *Passapied and The Bee's Wedding* (V.F.), V.F. Light Orchestra; March, *Decameron Nights* (Col.), Finck's Orchestra; *Wee MacGregor* (Regal), Regal Orchestra; *Greig Sonata* (Col.), Daisy Kennedy and Hamilton Harty. Mr. S. C. Churchill: *Mary Rose* (Col.), Court Symphony Orchestra; *Prelude F. Sharp and Waltz E. Minor* (H.M.V.), Scharrar; *Sabbath Morning at Sea* (H.M.V.), Leila Megana; *Turn Our Captivity* (H.M.V.), English Singers; Moussorgsky's (a) *Berceuse*, (b) *Dance Chorus*, (c) *Gopak* (V.F.), Goossen's Orchestra; *Fugue in A. Major* (H.M.V.), Nenges; Final Scene, *Valkyrie* (H.M.V.), Whitehill; *Ancora un passo* (H.M.V.), Alda; *O Song Divine* (H.M.V.), Gogorza. Mr. R. E. Garnett: *Carmen*, Prelude Act I. (Victor), Philadelphia Orchestra; Air, *Il Seraglio* (Odeon), Hempel; *I Palpiti* (Musica), Vasa Prihode; *Steerman's Song* (Vox), Kaspar Koch; *Der Toten Augen* (Musica), Eugen d'Albert; *Jeunes Fillettes* (Musica), Sigrid Oegin; *Air das Daland* (Vox), Karl Norbirt; *Wanderer's Night Song* (Victor), Farrar and Keink; *Seigman's Monologue* (Vox), Kaspar Koch; *Thou Art Like a Lovely Flower* (Victor), Reimers; *The Blacksmith and Spring Night* (Victor), Miller. Mrs. Causby played her excellent selection of records with "Ideal" needles, using a "No. 6 Columbia" soundbox and the society's soundbox alternatively, as suited the recording. The *Parade* proved an unusually sonorous "Regal" reproduction. Mr. Churchill interspersed his carefully selected items with little interesting talks on the records themselves, which greatly added to our appreciation of them. He favoured a "No. 2 Exhibition" soundbox and medium steel needles. As for Mr. Garnett's demonstration, we have never before been treated to such a varied collection of brands—nor have we ever enjoyed a programme more. All except the "Victors" were of German make, and were double-sided, 12in., and "Celebrity." Yet, with all this, the price of each disc, according to Mr. Garnett, works out at only 3/10 each. Our next meeting, which will take place on the last Saturday in November, at 7 o'clock sharp, will be remarkable for the fact that the entire programme will be provided by lady members, namely, Mrs. East, Mrs. Hardisty, and Mrs. Desmonde.—HERBERT R. PARSONS.

HULL GRAMOPHONE CIRCLE. Programme of October 29th: *Rakoczy March* (Faust, Berlioz) (Victor), Orchestra; *The Devout Lover* (White) (H.M.V.), Gardner; *Midnight Bells* (Hauberger) (Victor), Kreisler; *Ah fors è lui* (Traviata, Verdi) (H.M.V.), Galli Curci; *Voi lo sapete* (Cavalleria, Mascagni) (Victor), Jeritza; *Rondo Capriccioso* (Mendelssohn) (H.M.V.), Cortot; *Addio* (Tosti) (H.M.V.), Caruso; *Ave Maria* (Schubert) (H.M.V.), Elman; *Comme autrefois* (Pearl Fishers, Bizet) (H.M.V.), Galli Curci; *In questa tomba oscura* (Beethoven) (H.M.V.), Chaliapin; *Naiads at the spring* (Juon) (Victor), Samaroff; *Rock me to sleep* (Lester) (Victor), Schumann Heink; *O Star of Eve* (Tannhäuser, Wagner) (Musica), Schwarz; *Softly awakes* (Samson, Saint Saëns) (Musica), Schumann Heink; *Waltz No. 15* (Brahms) (H.M.V.), Kreisler; *Prologue* (Pagliacci, Leonecavallo) (H.M.V.), Zanelli; *Traumerei* (Schumann) (H.M.V.), Elman; *Variations Symphoniques* (Franck) (H.M.V.), De Greef and Orchestra; *Apri la bella* (Jewels of the Madonna, Wolf-Ferrara) (H.M.V.), Amato; *Vale* (Russell) (H.M.V.), Thornton; *Eri tu che macchiavi* (Masked Ball, Verdi) (H.M.V.), Amato.—F. J. RANDS.



**RICHMOND AND DISTRICT GRAMOPHONE SOCIETY.**—A unique programme was provided by two members of this Society at the meeting held on October 15th, Public Library Cottage, Richmond Green. The first part was given by Mr. W. Palmer on an Edison Cylinder Phonograph. The demonstrator in a short discourse upon its technical construction revealed to us that the machine was 30 years old, and except on one occasion, when the spring relaxed its effort and a terrifying report occurred, the machine worked efficiently. It is significant to remark that some of the records were from 12 to 35 years of age and several of our foremost artists of to-day were reproduced thereon, viz., *The Croppy Boy*, sung by John McCormack; *Thora*, Peter Dawson, and *Angelus* (Massenet), H.M. Grenadier Guards. The former, a two-minute record, was well rendered, the more recently acquired American accent by the famous tenor being conspicuous by its absence. Miss M. Fitall provided the second part, her effort being concentrated upon demonstrating the value and charm of the 10-inch record. In this she was eminently successful and recordings such as *Mazurka* (*Coppelia Ballet*, Delibes), *Æolian Orchestra*; *Barcarolle* (Rubinstein), Lamond; *In Uomini In Soldati* (Mozart), Lucrezia Bori; *La Donna è Mobile* (*Rigoletto*), Smirnov; *Impromptu*, *A Mountain Brook* (Cyril Scott), Una Bourne; *Ave Verum* (Elgar), Ben Millet; showed considerable taste and judgment.—T. SYDNEY ALLEN, *Hon. Recording Secretary*.

**SHEFFIELD G. AND P. S.**—Our headquarters at Stephenson's Restaurant were filled at our second meeting of the month to hear the concert provided by Mr. J. Twible. He went to considerable trouble to bring his own Pathé instrument, the records being very much appreciated, although they somewhat lacked volume. There was, of course, a marked difference in the tone of these records as against the needle cut, the former being rather on the "thin" side, although sharp and crisp. As a little experiment, a few of the items were played on the society's H.M.V. Hornless, and with the use of the old Pathé Concert sound-box, the reproduction was far more robust and satisfactory. For mellowness, sweetness and volume the old style aluminium sound-box is far superior to the smaller one now issued with the instrument. After hearing this concert, the writer is still of opinion, as previously expressed, that the present recordings by the Pathé Co. do not in any way equal their issues previous to 1914, which commenced from the centre and ran at about 90 revs. There seems to be too much "mechanical transferring" which does not tend to improve the quality of the music recorded. The usual contest for the silver cup took place after the concert, and out of a good number of entries, Mr. Shearstone, junr., was declared the winner with *Traumerei*, played by Mischa Elman, on the H.M.V. red label series.—THOS. HY. BROOKS, *Hon. Recording Secretary*.

**EDINBURGH G. AND P. S.**—The office-bearers for the coming season are:—President, J. Ellis Elder; vice-presidents, W. W. McLean and J. W. McConnachie; hon. secretary, H. L. M. Morton. At the first meeting of the season, held in our new hall, 38, Castle Street, the following records among others were played:—*Poet and Peasant Overture*, Scala; *Der Nussbaum*, Elena Gerhardt (Vocalion); *Volga Boatmen's Song* (H.M.V.); *Gnomensreigen*, Pouishnoff (Columbia). A comparison between Patti and Galli-Curci singing *The Last Rose of Summer* aroused considerable discussion. At the second meeting, Messrs. Murdoch McKillop, Ltd., represented by Mr. Wiseman, gave us a demonstration of the Edison Recreation. A good attendance enjoyed an excellent programme. Special mention should be made of the following:—*Hallelujah Chorus*, *Gloria* from *Twelfth Mass*, *Concert Fantasia* (piano), and *Sacrament* by Arthur Middleton. A Universal tone-arm fitted to a Sonora machine was also demonstrated, first with a steel needle on an H.M.V., then with a fibre on an Edison, and finally with a jewel on an Edison record. This tone-arm plays the Edison records very well, but has not the full tone of the real Edison reproducer. New members were admitted at both meetings. Full information of the society will be furnished on application to me, at 55, Trinity Road.—H. L. M. MORTON, *Hon. Secretary*.

**SOUTH-EAST LONDON RECORDED MUSIC SOCIETY.**—Central Hall, Peckham. November 12th, Sir Henry Wood's Orchestra. December 10th, Classic Songs. Particulars from Mr. Ernest Baker, hon. secretary, 42, Chalsey Road, Brockley, S.E. 4.

**BRADFORD AND DISTRICT G. AND P.S.**—Programme divided between Columbia records and the new Brunswick Clifftophone records. Both varieties very highly commended. Particulars of the society from Mr. M. Gladstone, hon. secretary, 51, Naseby Street, Listerhills, Bradford. This is evidently one of the largest and most interesting societies in England.

**SHEFFIELD G. AND P.S.**—October 4th, Demonstration of new Columbia records, followed by mixed programme. Secretary, Mr. H. Acton, 48, Idsworth Road, Pitsmoor, Sheffield. Meetings at Stephenson's Restaurant, Castle Street, on 1st and 3rd Tuesdays.

**HULL AND DISTRICT GRAMOPHONE CIRCLE.**—Hon. secretary, Mr. R. W. Slater, 33, Chaucer Street, Westcott Street, Hull. "Last night we had a company of 70 and our chairman strongly recommended THE GRAMOPHONE, and several members expressed their intention to subscribe to same."

THAT'S THE SPIRIT!

C. R. S.

The "**Dulcet** " **Record File**, which has been sent to us by the British Polyphon Company, is so strong and neat and has such an excellent way of producing the required record without any risk of damage, that we should strongly recommend our readers at any rate to inspect one of them before buying any more record-holders. It costs 7/6.

The mystery of **Galli-Curci's Record** of *Caro Nome* referred to in last number, p. 119, is now explained. The "master" has broken down. Consequently, those of us who have copies must treasure them more than ever, and those that haven't must pray that it will not be long before another master arrives from America.

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# REVIEW OF RECORDS

## Note on the Beethoven Violin Concerto.

(H.M.V. D767-771.)

In 1809, which Grove calls the most brilliant and astonishing of Beethoven's life, the Violin Concerto, written about 1806 in his so-called "second period" and first played on December 23rd of that year, was published. It has been a much played (and misplayed) work, for, unfortunately, too many soloists look upon it as a vehicle of display, instead of treating the decorative passages which abound as part of and not the whole of the fabric.

If we proportion out our listening powers equally to violin and orchestra we shall find the latter will have many beautiful things to tell us that otherwise would be missed. Before you put on the records go to your piano and play four D's below middle C, and then consider how you might build up upon this rhythmic skeleton a marvellous melodic and harmonic fabric, for it is this, in the first movement of the Concerto, which Beethoven has done. You will hear the notes reiterated in varying form over and over again throughout the first movement.

*First Movement: Allegro ma non troppo.*

### PART I.

Drums beat out the four note theme which, with the wood wind melody following, makes up the *first tune*: look out a little later for first violins playing little groups of notes alone as this leads to the *second tune*, also on wood-wind (with French Horn): hum this lovely melody as it is played and even repeat it many times before you go on: you will then recognise it easily each time it comes. Those fateful four notes are to be heard somewhere or other all over the orchestra in almost every page of the score of the First Movement. After a "tutti" (that is everyone playing) a descending passage for strings and bassoon makes way for the entrance of the solo violin in a long decorative passage leading, with the orchestra accompanying (after those four notes) to the *first tune*—here the first part ends.

### PART II.

Beethoven begins to develop his ideas—notice a trill on solo violins bring you to the *second tune* again on wood-wind and on the solo instrument: this too begins to grow.

Now listen for the violin trilling again after a lovely ascending passage and *under* the trill those wonderful first notes: here the second side ends.

### PART III.

The full orchestra begins and soon the lovely *second tune* is heard on the wood-wind. The solo violin enters as it did when you first heard it—climbing up and all over the place. Now a very magical passage comes—up flies the violin and pausing on a high note it changes key (it is like colours fading one into another) and sings the first tune with the orchestra at a long distance apart. So this side ends.

### PART IV.

The soloist embroiders while the four note theme is heard pulsing away—then the full orchestra plays the *first tune*: there follow many more beautiful decorations against an orchestral background until the *second tune* comes again on wood-wind and then very high up on the solo violin, which ends this side.

### PART V.

Solo violin begins continuing the *second tune* and you hear over again much that has gone before: a linking up of ideas.

### PART VI.

The solo violin has a long cadenza (series of show off passages) founded on the *two tunes* and other passages heard before. Then a farewell singing of the second tune and this movement ends.

*Second Movement—Larghetto.*

### PART I.

A gorgeously romantic tune on the strings begins the movement and then the horns sing the first part of it and the solo violin decorates it: all the way through it has a very florid part: notice the bassoons have the tune afterwards and further beautify it; strings return to it and so this side ends.

### PART II.

Almost at once the solo violin gives out a second beautiful long breathed tune: then notice how the strings give out the *first tune* pizzicato while the solo violin carries on the *second tune* legato—a lovely effect. Horn and strings hint at the first tune and the solo violin plays a short cadenza and the movement ends.

*Third Movement—Rondo.*

### PART I.

The solo violin gives out a very jolly tune which you will hear many times as the music goes on (this is the chief feature of a rondo). Notice two delicious chattering passages for a pair of horns, and then oboe and clarinet. After much play with the chief tune we come to a *second* very smooth tune given out by the solo violin: the *first tune* ends this side.

### PART II.

Beethoven makes play with what has been already heard, and all goes beautifully and straightforwardly to the close of the concerto with, of course, the harmless unnecessary cadenza.

A. A. R.

## REVIEWS.

**HIS MASTER'S VOICE.**—D.767, D.768, D.769, D.770, D.771.—Isolde Menges and Royal Albert Hall Orchestra, conducted by Sir Landon Ronald (Violin and Orchestra). *Violin Concerto, Op. 61* (Beethoven), 6s. 6d. each.

These records constitute the most important contribution of the month of the recording companies to our libraries. In view of the above analytical note it will be necessary for me to say here only that the playing and recording are extremely good. The notes on the records published in the companies' supplements might be, and indeed often are, of great use to the public, and it is because I realise this fact that I venture to reproach the writer of the note on these records for the following sentence: "The music of the first movement, although serious in mood is nevertheless of lofty beauty."

**BRUNSWICK.**—50030.—Chamlee (Tenor): *Una furtiva lagrima*, from *L'Elisir d'amore* (Donizetti); *Salut, demeure chaste et pure*, from *Faust* (Gounod), 8s.

**BRUNSWICK.**—15040.—Chamlee (Tenor): *O Paradiso*, from *L'Africana* (Meyerbeer); *Le Rêve*, from *Manon* (Massenet).

I must extend a hearty welcome to the Brunswick records which, though they are well known in America, have only just been introduced into this country. The London concessionaires are Messrs. Chappell, who are the manufacturers of that fine gramophone, the Clifftophone. In some ways these new Brunswick records are the finest that have been produced. Their surface is very smooth and the amount of detail rendered is surprising. I must also extend a welcome to Mr. Chamlee, who shows himself to be one of the two or three finest living tenors. His voice is powerful and extremely sympathetic. It is of all voices I have heard the one that most resembles Caruso's. I hope we shall soon have a large library of this singer's records to choose from, and in it some of the less-known songs and arias for a tenor voice.

**VOCALION.**—A.0198.—Rosa Raisa and Tokatyan (Soprano and Tenor): *Miserere*, from *Il Trovatore* (Verdi), 8s.

There are better records than this of the *Miserere*. I have heard records too, in which Rosa Raisa's voice was more agreeable and better managed than in this one. Armand Tokatyan seems, if I can judge from this one record, to be a first-rate tenor, and I shall look forward to hearing more of his records.

**HIS MASTER'S VOICE.**—7-34006.—Bori (Soprano) and Gigli (Tenor): *Ah! ne fuis pas encore!* from *Roméo et Juliet* (Gounod), 6s. 6d.

Singing in French prevents these two exquisite singers from being quite themselves. There is a certain loss of sonority. The



question of Italian-trained singers singing in foreign languages is a debatable one. Certainly French is not an easy language for such singers. The record, nevertheless, is an exceptionally charming one and can be recommended to admirers of Gounod's music.

**EDISON.**—80758.—Case and Erolle (Soprano and Baritone): *Verranno a te sull'aure*, from *Lucia di Lammermoor* (Donizetti); *È il sol dell'anima*, from *Rigoletto* (Verdi).

Anna Case has a very taking voice and sings admirably. Ralph Erolle is not a very interesting tenor. *Verranno a te* sounds very thin on the gramophone and the Edison method of recording exaggerates this thinness. In the original opera this quality is by no means out of place, being expressive as it is of Lucy's character and charm.

**HIS MASTER'S VOICE.**—5-7956.—Thibaud (Violin): *Slavonic Dances No. 1, G Minor* (Dvorak-Kreisler), 5s. 6d.

M. Thibaud plays this arrangement of Dvorak's Slavonic dance with great virtuosity. He has a convincing sense of rhythm and an agreeable tone which is well reproduced.

**HIS MASTER'S VOICE.**—2-053211.—Galli-Curci (Soprano): *O luce di quest'anima*, from *Linda di Chamounix* (Donizetti), 7s. 6d.

Mme Galli-Curci's rendering of the famous coloratura aria from Donizetti's forgotten opera *Linda di Chamounix* is perfect. The aria in itself is not very interesting, but the *diva* is able to make it more so than it was in the only other record of it I know—that by Mme. Tetrazzini.

**HIS MASTER'S VOICE.**—2-053211.—Gigli (Tenor): *Tu sola* (de Curtis).

Sig. Gigli is at his best in this delightful Neapolitan song. He is one of the finest of living tenors.

**ZONOPHONE.**—A.278.—Mummery (Tenor): *Sound an Alarm*, from *Judas Maccabeus* (Handel); *A Furtive Tear*, from *L'Elisir d'Amore* (Donizetti).

Mr. Mummery has a clear and beautiful voice and sings these two famous numbers admirably. The record at its extremely low price is as good value as any record on the market.

**VOCALION.**—C.01097.—Beralta (Soprano): *Charmant oiseau*, from *Le Perle de Bresil* (David).

This record is the best I have heard of Mme Beralta's voice. Her intonation is perfect and the song, which is extremely pretty, suits the detached, emotionless quality of the voice.

**VOCALION.**—D.02110.—London String Quartet: *Quartet Op. 51, No. 2* (Brahms), 6s. 6d.

The recording of this quartet is so good that it makes one wish that a movement could have been given entire. As it is it is so cut as to be almost useless to a serious student.

**COLUMBIA.**—L.1503.—Catterall, Squire, Murdoch (Piano Trio): *Phantasiestücke* (Schumann), 7s. 6d.

This is an excellent record on the Columbia company's new wax of the last two movements of the *Phantasiestücke*. It is records like this that show up to its best advantage the almost complete noiselessness of the later Columbia records.

**BRUNSWICK.**—50025.—Florence Easton (Soprano): *Ave Maria*; *O Divine Redeemer* (Gounod), 8s.

Miss Easton is an American singer. She has a very beautiful mezzo-soprano voice, which she uses with evident intelligence. I shall hope to hear her in some more interesting music.

**VOCALION.**—R.05084.—Kochanski (Violin): *Carnaval Russe* (Wieniawski); *Malaguena* (Sarasate), 4s. 6d.

Mr. Kochanski is to be congratulated on his maiden effort on the gramophone. He is a particularly talented violinist and one I have often wanted to hear recorded. The only criticism I have to offer is that the piano and the violin are not always quite exactly together.

**BRUNSWICK.**—5145.—Irene Williams (Soprano): *Down in the Forest* (Simpson); *Far off I hear a lover's flute* (Cadman), 4s. 6d.

Miss Williams has a small voice, but it is exquisitely clear and sweet, and she sings perfectly in tune. In consequence this record is a particularly charming one. The reproduction is magnificent.

**BRUNSWICK.**—20008.—Capitol Grand Orchestra: *Orpheus in Hades, Overture* (Offenbach).

A very good record of an overture by the enchanting Offenbach. The definition in this record is astonishing.

**EDISON.**—82267.—Muzio (Soprano): *Sorgi o padre*, from *Bianca e Fernando* (Bellini); *Pace, mio Dio*, from *La Forza del Destino* (Verdi).

Claudia Muzio is a singer who is already known to and admired by users of the gramophone through records she has made for the Pathé company. I think that probably the Edison method of reproduction does her voice more justice than the ordinary method. Certainly these records of two interesting and not extremely well-known arias are very good. There is, however, a certain falling off in quality towards the middle of the records.

**VOCALION.**—D.02111.—Sammons, Tertis, Hobday (Piano Trio): *Bagatellen, Op. 47, No. 2*; *Op. 47, No. 3* (Dvorak, arr. Tertis), 6s. 6d.

These bagatelles of Dvorak have been beautifully arranged as a trio for a violin, viola and piano by Mr. Tertis. This is a very much happier effort of Mr. Tertis' than his arrangement of Grieg's violin sonata as a viola piece. Numbers 1 and 5 of the same suite have already appeared.

**COLUMBIA.**—L.1504.—Norman Allin (Bass): *Song of the Volga boatmen*; *When a maiden takes your fancy*, from *Il Seraglio* (Mozart), 7s. 6d.

Mr. Allin's rendering of the Volga boatmen's song challenges comparison with that of Chaliapin. He has actually a bigger voice than Chaliapin, but there is a certain deadness of tone, and the intonation is not perfect. Those however who prefer to listen to English words will no doubt welcome this record. As in all recent Columbia records the reproduction and the surface are superb.

**EDISON.**—50980.—Benoist (Piano): *Rigaudon* (MacDowell), *Sch'n Rosmarin* (Kreisler); *Valse Arabesque* (Lack).

A first-rate reproduction of the piano tone. The music chosen by M. Benoist is not very interesting, but it is clear that the Edison method of reproduction is ahead of anything else for the piano.

**COLUMBIA.**—947.—Strockoff (Violin): *Still wie die nacht* (Bohm); *Solveig's Song* (Grieg), 4s. 6d.

An excellent double-sided violin record and extremely cheap at 4s. 6d.

**BRUNSWICK.**—50022.—Huberman (Violin): *Kol Nidrei* (Brach); *Mazurka* (Zarazycke), 8s.

Huberman's remarkable virtuosity is reproduced with incredible faithfulness. This is one of the finest violin records I have heard.

**BRUNSWICK.**—50033.—Bohnen (Baritone): *Blich ich umher* from *Tannhäuser* (Wagner); *The Two Grenadiers* (Schumann), 8s.

Mr. Bohnen has a good voice and much intelligence. His articulation is particularly clear. This record can be specially recommended.

JAMES CASKETT.

## OTHER NOVEMBER RECORDS.

**HIS MASTER'S VOICE.**—2-022021 (7s. 6d.).—*I have Attained the Power* (Boris Godounov). Chaliapin.

**HIS MASTER'S VOICE.**—2-052240 (7s. 6d.).—*Il lacerato Spirito* (Simon Boccanegra). Verdi. Ezio Pinza.

**HIS MASTER'S VOICE.**—E.302 (4s. 6d.).—*The Old Shepherd's Song*; *If I were*. Harry Dearth.

**HIS MASTER'S VOICE.**—D.766 (6s. 6d., D.S.).—*Fantasia Baetica* (Fallas). Mark Hambourg.

**HIS MASTER'S VOICE.**—C.1122 (4s. 6d.).—*La Traviata Selection*. Band of the Coldstream Guards.

**HIS MASTER'S VOICE.**—B.1697 (3s.).—*En Sourdine*; *Idylle Passionelle*. De Groot and the Piccadilly Orchestra.

**HIS MASTER'S VOICE.**—B.1698 (3s.).—*The Vagabond* (Vaughan Williams); *The Gay Highway* (Drummond). Peter Dawson.

**HIS MASTER'S VOICE.**—C.1123 (4s. 6d.).—*Farewell*, *Mignon* (Thomas); *Speak* (Tosti). Sydney Coltham.

**HIS MASTER'S VOICE.**—B.1705 (3s.).—*Molly Kennedy*, *Walter Glynne*; *In Lavender Time*, Bessie Jones.

**HIS MASTER'S VOICE.**—B.1699 (3s.).—*Runnin' Wild*; *That Lazy Melody*. Norah Blaney and Gwen Farrar.

**HIS MASTER'S VOICE.**—B.1700 (3s.).—*Spanish Suite Op. 47, No. 1 Granada* (Albeniz); *Spanish Suite Op. 47, No. 3 Sevillanas* (Albeniz). Una Bourne.



- VOCALION.**—D.02108 (6s. 6d.).—*Hear me! ye Winds and Waves* (Handel); *Hybrias the Cretan* (Eliott). Malcolm McEachern.
- VOCALION.**—R.6120 (4s. 6d.).—*When all was Young* ("Faust") (Gounod); *Creation's Hymn* (Beethoven). Margaret Balfour.
- VOCALION.**—D.02109 (6s. 6d.).—*I Hear You Calling Me* (Marshall); *In Sympathy* (Leoni). Lenghi-Cellini.
- VOCALION.**—K.05081 (4s. 6d.).—*My Dear Soul* (Sanderson); *Oh, that it Were So* (Frank Bridge). Marie Cartwright.
- VOCALION.**—X.9201 (3s.).—*The Sailor's Grave* (Sullivan); *The Last Watch* (Pinsuti). Albert Downing.
- VOCALION.**—X.9202 (3s.).—*Sweeter as the Years Go By; In the Garden*. The Criterion Male Quartette.
- VOCALION.**—X.9203 (3s.).—*Siamese Patrol* (Lincke), accordion solo; *Entry of the Gladiators* (Zucik), accordion solo. H. Palet Gallerini.
- VOCALION.**—K.05082 (4s. 6d.).—*Suite for Military Band in F* (Gustav Holst). Two parts. Band H.M. 1st Life Guards.
- VOCALION.**—K.05083 (4s. 6d.).—*Woodland Sketches* (Macdowell). Two parts. Regent Symphony Orchestra.
- VOCALION.**—X.9204 (3s.).—*Stella* (Irving Knowles); *Oh! how She Lied* (Billy Jones).
- COLUMBIA.**—L.1500 (7s. 6d.).—*The Sea. Part I.: Seascape* (first half) (Frank Bridge); *Part II. (a): Seascape* (second half); (b) *Sea foam*.
- COLUMBIA.**—L.1501 (7s. 6d.).—*The Sea. Part III.: Moonlight; Part IV.: The Storm*. London Symphony Orchestra, conducted by Frank Bridge.
- COLUMBIA.**—L.1499 (7s. 6d.).—*The Planets—Venus* (Gustav Holst). Two Parts. London Symphony Orchestra, conducted by Gustav Holst.
- COLUMBIA.**—X.264 (10in., 5s.).—*Smilin' Through* (Penn). Dame Clara Butt.
- COLUMBIA.**—936 (4s. 6d.).—*Haddon Hall Selection: Part I., Part II.* (Sullivan). Band of H.M. Grenadier Guards.
- ACTUELLE.**—15150 (4s. 6d.).—*The Merry Wives of Windsor* (Nicolai). Two parts. Imperial Symphony Orchestra.
- ACTUELLE.**—15149 (4s. 6d.).—*Soldiers' Chorus; La Kermesse* ("Faust") (Gounod). Premier Operatic Male Quartette.
- ACTUELLE.**—15147 (green label, 7s. 6d.).—*Sur la Mer Calmée* ("Madame Butterfly") (Puccini). Air de l'oasis (Antar Dupont). Madame Fanny Heldy.
- PATHE.**—(4s. 6d.).—*Dances Polovtsiennes. Part I.: "Prince Igor"; Part II.: "Prince Igor"* (Borodin). Lamoureux Orchestra.
- PATHE.**—5772 (4s. 6d.).—*March of the Trumpeters* (Parés); *March of the Cossacks* (Parés). Pathé Military Band.
- PATHE.**—1685 (3s.).—*So You Want to be a Soldier*, Little Man (Tom Howell); *Melisande in the Wood* (Humphrey Bishop).
- PATHE.**—1715 (3s.).—*Barney Google; Struttin' at the Strutters' Ball*. Ernest Hare and Billy Jones.
- ZONOPHONE.**—Concerto No. 2 in G Minor, Op. 22 (Saint-Saëns). Part I.: *Scherzo*; Part II.: *Presto*. Max Darewski.

Frank Bridge's *The Sea* has been recorded by the Columbia Company. The definition in *Sea Foam* and *Moonlight* is excellent. The harp is swamped in *Seascape* and *The Storm*, and as it plays rather an important part throughout the suite a good deal of effect is lost. The piccolo and first flute are hardly audible. *The Storm* has been very much hacked about, but the rest are almost free from cuts. The final bars of *Moonlight* are changed. It is all very interesting, and sometimes strangely attractive. Everyone who has Holst's *Jupiter* from *The Planets* will want *Venus, the Bringer of Peace*, which is a fine record of this tranquilly beautiful music.

Other good orchestral records are the dances from *Prince Igor* (Pathé) and *The Merry Wives of Windsor* (Actuelle).

Of band records, I select Holst's *Suite for Military Band*, which is a delightful medley of Old English tunes, splendidly played by the 1st Life Guards. *La Traviata* selection is finely played and recorded, though the selection is not a very interesting one. The Pathé Military Band play their two marches magnificently.

A special article on piano records by M. Vladimir Cernikoff the well-known pianist will appear in the January number, so I will only mention the *Fantasia Baetica* (H.M.V.), an almost unplayable composition of Falla's, played in masterly fashion by

Mark Hambourg, and Max Darewski's Saint-Saëns' *Concerto* (Zonophone), both desirable records in their different ways. They will be reviewed at length by M. Cernikoff.

For the benefit of those who will follow Chaliapin's song from *Boris* in our November supplement I should like to point out that four lines have been cut, from "Russia is groaning" to "they curse the name of Boris." This record is as good as the other three Chaliapin songs from *Boris*, and that is the highest praise I can think of. Ezio Pinza's *Il lacerato spirito* is a magnificent record. This young singer has an amazing voice of immense volume, wide compass, with a sweetness of tone very rare in a voice of such power. His orchestral accompaniment is particularly good.

If Signor Lenghi-Cellini sings many more of such typical English ballads as *I hear you calling me* we foresee that our prejudice against that form of music will be seriously undermined. He makes each of these two commonplace songs a thing of beauty. Of other song records I recommend Malcolm McEachern, in *Hear me! ye winds and waves*, Albert Downing in *The Sailors' Grave* and Madame Fanny Heldy's *Actuelle* record, *L'Air de l'oasis* is a most lovely song, and her voice is of the French, school—clear-cut like a diamond.

## DANCE MUSIC

There has been a great preponderance of Blues in the recent lists, and as this fact probably shows which way the wind is blowing, I will begin with a special list of Blue music:

**HIS MASTER'S VOICE** (3s. each): Jack Hylton's Orchestra: *Russian Blues*.

A choice blend of Russian music cleverly mixed by Noel Coward.

**Broadway Blues. Blue Grass Blues; House of David Blues. Blue Trot Blues.**

**Noble Sissle and Eubie Blake: Downhearted Blues; Lizzie Miles: You're always messing round with my man.** Two amusing Blues songs.

**ACTUELLE** (3s.).—*Casino Dance Orchestra: Yankee Doodle Blues; Memphis Five: Great White Way Blues.*

Two good Blues records. The latter is a particularly complicated and agonised fit of the Blues.

The following are chosen for easy rhythm:

**ACTUELLE** (3s.).—*Hazay Natzy and his orchestra: Electric Girl and Bébé; Casino Dance Orchestra: Just because you're you; Don't bring me posies.*

**IMPERIAL** (2s.).—*I cried for you.*

**HIS MASTER'S VOICE** (3s.).—*Joe Raymond's Orchestra: My sweetie went away; Great White Way Orchestra: Stella; Benson Chicago Orchestra: Dreams of India; Jack Hylton's Orchestra: Joyce.*

For general excellence I recommend the following, all foxtrots unless otherwise described:

**ACTUELLE** (3s.).—*Burt's Adelphi Orchestra: You tell her—I stutter; My Buddy; Nathan Glanty's Orchestra: Beside a babbling brook; Burt's Adelphi Orchestra: Swingin' down the lane.*

**HIS MASTER'S VOICE** (3s.).—*International Novelty Orchestra: Honeymoon Chimes Waltz; Great White Way Orchestra: Saw Mill River Road; Jack Hylton's Orchestra: Rippling Tide Bonnie.*

**IMPERIAL** (2s.).—*Roseland Dance Orchestra: Swingin' down the lane; Newport Society Orchestra: I love me; Hollywood Dance Orchestra: Pickles; Imperial Dance Orchestra: I cried for you.*

**ZONOPHONE** (2s. 6d.).—*Grosvenor Dance Orchestra: Toot, toot, tootsie; Runnin' Wild.*

To the above list, which was crowded out last month, I can add some excellent new records. *Oh, Harold*, played by the Selvin Dance Orchestra, is specially good, with *Cut yourself a piece of cake* equally good on the other side. For easy rhythm there is *China Rosebud*, with *Bonnie* on the other side, both first rate. The excellent Bar Harbour Orchestra gives *When Jim came along with a Song*. These are all Vocalion records. Pathé has a good version of *Snakes Hips*, with a very blue Blues on the other side.

F SHARP.



"The Mastersingers of Nuremberg" issued by His Master's Voice in 14 double-sided records is the third special Wagnerian supplement, following the publication of The Ring in two supplements (reviewed on pp. 17-19, 57-58). The descriptive notes issued with the records are most useful, and in his introduction to them Mr. Albert Coates assumes full responsibility for such arrangement and cutting of passages as was found necessary. A review by the Editor will appear in our January number.

The "To Julia" Song Cycle. (Col. D 1460, D 1461, D 1462. 5/- each). Herbert Eisdell is not everybody's favourite, but even those who do not buy records for the sake of his singing might make an exception in the case of these well-known and dainty songs accompanied by a string quartette which Mr. Roger Quilter, the composer, conducted. That horrible phrase "vocal gems" acquires a new meaning when these exquisite lyrics are set in such fine filagree; and as Mr. Eisdell has not recorded most of the s's or final t's, so that Herrick's words unless well known to the hearer may easily be missed, we have ventured to include the words in our Supplement this month, but not those of "Go, lovely Rose" (Waller), which occupies the sixth side and is perhaps the best known, best enunciated and best sung of the lot.

By an unfortunate misprint in our last number, the Sovereign Works at which the Sesame Cabinet is made were said to be in London instead of in Stockport. We are ambitious enough to hope that this has caused a great deal of trouble to the Post Office.

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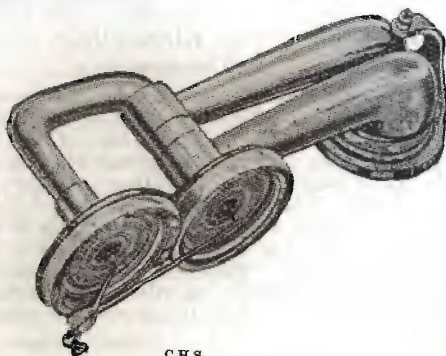
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# CORRESPONDENCE

## *De Gustibus Non Est Disputandum*

[All letters and manuscripts should be written on one side only of the paper and should be addressed to the Editor, The Gramophone, 25, Newman Street, London, W.1. A stamped envelope must be enclosed if an answer or the return of a manuscript is desired. The Editor wishes to emphasise the obvious fact that the publication of letters does not imply his agreement with the views expressed by correspondents.]

### THE OTHER SIDE

(To the Editor, THE GRAMOPHONE.)

DEAR SIR,—We note with interest the correspondence under the caption, "A Difference of Opinion," printed on p. 118 of the November issue of your esteemed journal. While the matter is too absurd to merit serious attention, it calls, we think, for an answer. Mr. Davidson, then, objects to the Handephon being judged the best portable. He would not have minded had the H.M.V. or the Decca taken pride of place, but how dare the Handephon, sponsored by British labour and capital, prove itself better than these?

There is no need for us to stress the little-mindedness shown by the unsportsmanlike nature of your correspondent's letter. In submitting you our model we did so fearlessly and with confidence that the Edison Bell Handephon was, and is, Britain's best portable. The Handephon left our factory and was delivered by van. It had no special messenger or advocate to point out its advantages. Its merits we left to you, inviting your candid opinion. And we got it.

The exaggerated statement in Mr. Davidson's letter that the Handephon is "the same as a dozen or more English portables, not to say a dozen of German ones," is grossly untrue. Unconscionable vendors of gramophones, both at home and abroad, have certainly tried to imitate the Handephon in its external appearance, but their products are *not* Handephons. Let us not forget the old proverb: Imitation is the sincerest form of flattery.

In conclusion, we would point out that the testimony of your unbiased judges has been confirmed by trade and public alike, and readers with a little *nous* should not be surprised at the general all-round excellence of the Handephon, since behind it there is the 30 years' reputation of the House of Edison Bell—a solid guarantee of good faith with the public, and if we cannot turn out a portable gramophone to give superior satisfaction—well, then we ought to.—Yours faithfully,

J. E. HOUGH, LTD.

(STUART GRIFFIN, Publicity Manager).

### THE GRAMOPHONE AS AN EDUCATIONAL INSTRUMENT

(To the Editor, THE GRAMOPHONE.)

DEAR SIR,—To one who is himself interested in the further use of the gramophone as an educational instrument, it seems a great pity that more is not being made of its possibilities in this direction. One is by no means ignorant of the use that is made of it in some schools, of its possibilities as a teacher of languages, or of the excellent work that is carried on by the educational department of one of the best known gramophone companies, but it is something much less formal than any of this that the writer has in mind.

At the Library Association Conference last year Sir Walford Davies put forward a plea for the more general use of gramophones in libraries, and the present writer discussed the question further in *The Library World* for November, 1922.

For the purpose of testing the practicability of some of the suggestions put forward in that article I have made several experiments, in every case with success that has warranted their repetition.

The function of a librarian in these days is to exploit the books under his care, and to this end popular lectures are a well-established means. On several occasions I have lectured with lantern slides on the life and works of Charles Dickens, but I have lately added to the slides gramophone records, mostly made by the best Dickens impersonator of to-day, Mr. Bransby Williams. In every case these have added immensely to the value of the lecture, and have produced the desired effect of making the hearers desirous of following up the recital by reading the actual books.

The method has been tried with adults and with children, and has proved equally successful with both. The unfortunate thing is that in this sphere one is sadly limited in the amount of material available, partly because of the difficulty in securing good records of the spoken human voice. This is a pity, and if the shortage of such records could be remedied their educational value would be very great.

But apart altogether from records of the human spoken voice there are other informal but educational uses to which the gramophone may be put. At Christmas-time some children's libraries have a regular festival lasting for a week and more. Seasonable stories are told, pictures—still and moving—are screened, playlets are presented, and so on. For my contribution to the programme I am offering "Christmas Songs, Stories and Music," with gramophone illustrations of each. The idea is to make a selection of seasonable items, such as *The Mistletoe Bough*, *The Christmas Carol*, *John Peel*, one or two fine carols, and a favourite Christmas story such as "Cinderella" or "Dick Whittington." Just a few explanatory words before each record, perhaps a few lantern slides, and the rest will be left to the gramophone.

Here is another thing which librarians might very well do with perfect success—collect records of musical items by local composers. Perhaps every district is not so well favoured as Croydon in this respect, where we have had quite a number of composers of merit as citizens. Over and above them all, of course, towers the late Samuel Coleridge-Taylor. We have collected all his compositions, but it would be a fine thing if we collected—as I have started to do privately—good records of such of them as are available through the medium of the gramophone. They would be carefully preserved and from time to time recitals could be given to keep green his memory as a local citizen. His is only one example; others might be given applying equally to other districts.

I have refrained from mentioning more formal educational work which I know is being done, such as that admirable course of lectures by Dr. Percy Scholes, "Listener's Course in Music." I have confined myself entirely to the most informal methods, but have by no means exhausted the field of possibilities. Lectures on the *Faust* legend, on the stories of the other operas, on the works of individual composers, and on a dozen and one other things might all come within its purview. That the subject is receiving attention is evident, and it would seem that the gramophone has still a most useful future before it. For instance, only this week *The Saturday Review* has referred to it in reviewing three books—which are, themselves, proof of it—Dr. Savill's "Music, Health and Character," Dr. Scholes' "Listener's History of Music," and Marshall's and Mackenzie's "Gramophone Nights."

Yours faithfully,

HENRY A. SHARP

(Deputy Chief Librarian of the Croydon Public Libraries).

### A FEW GOOD ROLLICKING SONGS

(To the Editor, THE GRAMOPHONE.)

DEAR SIR,—Will this list help A. C. G. (*vide* November No., p. 119)? *Eeh, by gum, it were a fine do* (Winner 3695); *Ould John Braddlenon* (V.F. 518); *Foo the Noo* (Zono. 618); *A little of what you fancy* (Regal G. 7076); *The Spaniard that blighted my life* (Regal G.6488); *Good Ship Yacki Hicki Doola* (Winner 3219); *Kilty Lads* (Zono. 1189); *Dance with your Uncle Joseph* (Coliseum 879A); *Corporal John Bartholomy* (V.F. 546); *Chip of the Old Block* (Regal G.794); *The Fly be on the Turmits* (Col. 3100); *Tinker's Song* (Regal G.7791); *Twelve days of Christmas* (Col. D.1446); *The Egg* (Voc. M.1073); *Gentlemen, the King* (Voc. R.6009).—With best wishes for THE GRAMOPHONE'S prosperity,

Yours faithfully,

Gorleston-on-Sea.

F. G. P.



(To the Editor, THE GRAMOPHONE.)

DEAR SIR,—I see that in the November issue of your excellent paper T. R. S. is asking if any reader would put forward a list of what they consider to be the twelve records they prefer above all others, presumably in their own collection. Your correspondent confesses to a collection of records mostly H.M.V. With all due deference to H.M.V., I certainly think that there are other companies quite as deserving. My list, compiled from my own collection of about 200 of various makes, is as follows :

(1) *Una voce poco fa*, Galli-Curci (H.M.V.); (2) *Serenata* (Bracco), Caruso (H.M.V.); (3) *Hagen's Watch* (Wagner), Norman Allin (Columbia); (4) *Wings of Song* (Mendelssohn) Heifetz (H.M.V.); (5) *Caprice Poétique* (Liszt) Cortot (H.M.V.); (6) *Gypsy Airs* (Sarasate) Zacharewitch (Velvet Face); (7) *Abide with Me* (Liddle), Clara Butt (Columbia); (8) *Prelude in C Minor* (Rachmaninoff), played by Rachmaninoff (H.M.V.); (9) *A Night on the lonely mountain* (Moussorgsky), Sir H. Wood and Orchestra (Columbia); (10) *Il dolce contento, Lucia* (Donizetti), Galli-Curci (H.M.V.); (11) *Molly on the Shore* (Grainger), London String Quartette (Columbia); (12) *Meanderings of Monty*, Milton Hayes (Columbia).

I make no apology for including the last named, which I consider to be one of the best humorous records ever made. Of course, my list is necessarily bound by the limited collection at my disposal; this time next year my likes and dislikes may have changed. As regards to T. R. S.'s list of artistes why only singers? That is the chief criticism I have of his list as well; ten vocal records out of twelve.

For myself the artistes mentioned in my list hold pride of place, while I also unhesitatingly agree with T. R. S. with regard to Chaliapin, Battistini and Elwes.

A. C. G. in the same issue need not fret over the decision of his friends regarding his taste for "dreamy excerpt." I am that way inclined myself. I have, however, taken the precaution to obtain some items to please the "philistines," with the result that I am now regarded as having excellent taste by everybody. He should do likewise, and I make him the present of the following list, gratis :

(1) *Meanderings of Monty*, Hayes (Columbia); (2) *Good Queen Bess*, Robey (H.M.V.); (3) *The Restaurant*, Alfred Lester (H.M.V.); (4) *Motoring*, Harry Tate (Columbia).

With regard to M. E. H.'s enquiry about Cortot, No. 5 of my list is the one he requires; it also answers his next question.

I wish your paper all success. Special thanks to "Z." with his *Quarter-Yearly Reviews*, even if I cannot see eye to eye with him in some cases.

I beg to remain,

Yours sincerely,

G. WESTRING.

#### A SUGGESTION

Congratulations on your new venture! And if I take up the rest of this letter with a grumble, let the enclosed Subscription Order Form bear witness to my goodwill.

Briefly, my grievance is this. Instrumental records have only to be listened to to be enjoyed, if they be to the taste of the listener, but song records depend for a good half of their success upon their words. I am surprised that you have not already been pestered by your readers on this point, and am somewhat relieved to find that I am not alone in my discontent. Mr. J. Meek, on page 80, is after words; on the same track, too, is J. H. D. (Manchester), on page 81. One of my needs is the same as J. H. D.'s, viz. the words of Handel's *Largo*, and it is no comfort to be referred to a music publisher. Of course, one can nearly always obtain the published score, but this is too expensive a solution of the difficulty.

What I have in mind is that it might be possible for you to open a corner of a page to enquiries of this kind, so that readers in a position to answer them could do so. That they would do this service willingly is beyond question, and THE GRAMOPHONE office could act as a sort of clearing house. The scheme should be in such form as to give the office staff as little extra trouble as possible, and you might prefer to steer clear of it by giving names and addresses in print, and indicating direct communications between those with information to give and those in want of it.

Anyhow, it would do no harm to sound readers, and find whether there is any desire for such a plan.—E. G. L. (N.W. 2).

#### SUGGESTIONS

(To the Editor, THE GRAMOPHONE.)

DEAR SIR,—May I add my tribute to those you have already received, and assure you that your paper is that for which all gramophone enthusiasts have been seeking. One or two points of perhaps general interest have occurred to me, and so I send them along.

1. The gramophone companies occasionally issue a leaflet with new records. Would it not be possible for them when issuing a record of chamber music or serious orchestral music to give with it a leaflet saying, "This record includes bars A—B, C—D and E—F," or "On this record bars M—N, P—Q, X—Y are omitted."

2. H.M.V. issued a valuable leaflet of words in connection with *The Beggar's Opera* records, and other companies occasionally follow suit in regard to individual records of vocal music. When a song is sung for recording purposes in the language in which it was written, it is comparatively easy to get hold of the words from an ordinary copy of the music. But when a song is recorded in translation it is not always easy to discover what version is being used and, indeed, the version used may not have been published. If we are to encourage "opera in English" it would be pleasant to be given a copy of the words which we are to suppose are being sung by the recording artists. The same applies to the English versions of German Lieder, etc. Incidentally, if the gramophone companies made a habit of letting us have a copy of the words used in such records they might in time refrain from using the banal versions now generally employed. (By the way, have you noticed that the records of Mozart, in English, by Miriam Licette and Jeanne Broila are no longer in the H.M.V. list?)

3. In issuing their complete Gilbert and Sullivan operas, H.M.V. have a laudable desire to record the complete music. This sometimes leads to unfortunate results. A piece of charming but unimportant recitative may be included, and in consequence the orchestral accompaniment at the end or between the verses of the song on the same record have to be cut down or omitted. On me at least this always has a jarring effect. I would rather they carried further the vicious habit of leaving out some of Gilbert's verses than that they should take these liberties with Sullivan's music. I haven't these records at hand, but I remember a ridiculous result in *Iolanthe*. On one side of a record we have running straight on, owing to the omission of the intervening dialogue, (a) *Good morrow, good mother*; (b) *Fare thee well, attractive stranger*; (c) *Good morrow, good lover*; (d) *None shall part us*. To make room for all this, the accompaniment to *None shall part us* has to be abbreviated. Surely, it would have been better to omit (a) if not (b) also.

May I concur in your contributor's request for *Ruddigore*? But I should like *Princess Ida*, too.

4. Will some benefactor compile and issue a comprehensive catalogue embracing all the chief makes of records which can be used in ordinary gramophones? It should include all records which can normally be obtained in England, and the more important records issued by other companies, such as the Victor Co., the American Columbia, Fonotopia, the Continental H.M.V. companies, and so on. It might be issued in parts, such as :

I. *Chamber Music*, including such border line cases as Bach's Concerto for two violins with S.O. or piano accompaniment, and perhaps a selection of the more important instrumental solos—viz., a Mozart *Rondo*, but not a *Perpetuum Mobile*. They might all be conveniently listed under composers in alphabetical order.

II. *Serious Orchestral Music* which, perhaps, should also include such border line cases as the Bach Concerto. This could also be under composers alphabetically arranged.

III. *Operatic Music*, including overtures, preludes, incidental ballet music, "forest murmurs," and so on, but NOT orchestral or vocal selections. This would be most conveniently arranged under the opera titles, in alphabetical order, with cross references from *Il Flauto Magico* to *Zauberflöte*. It might be difficult to draw the line as to inclusion and non-inclusion, e.g., if Sullivan and Offenbach why not Messenger and some of the Viennese?

IV. *Other Vocal Music*, such as oratorios, church music (12th Mass and so on), madrigals, old English, Lieder, and certain songs by more or less reputable composers, rigorously excluding the shop ballad. This might be listed under the title of each song in the original, with cross references for English titles, and lists under such entries as *Messiah*, Schubert, of titles to which to refer.



If these four comprehensive catalogues could be issued, preferably interleaved with blank sheets for additions, I am sure that all true gramophone enthusiasts would be prepared to pay for them and to subscribe for a half-yearly supplement. The catalogues need only state title, artist, maker, size, number and price.

With all good wishes and apologies for writing so long a letter,

Yours truly,

St. Anne's-on-the-Sea.

L. J. H. BRADLEY.

### CINEMA MUSIC

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I have bought a copy of your magazine, which needs only to be brought to the notice of all gramophone users to command for it wide subscriptions. Personally, I also look to it as a medium in which all musical directors of record manufacturing firms will be able, in the future, to obtain first-rate guidance in their choice of the class of music most desired by users.

I wonder whether there are many persons like myself, who, though disliking modern fox trot music nevertheless do not care to stock a large amount of classical music of the heavy kind? I allude to records of concertos and symphonies, which though containing some of the cleverest strokes of genius of the celebrated people who composed them, are nevertheless often depressing to the ear of those like myself who are not sufficiently educated musically to find entertainment in them. During the fifteen years or so that I have used a gramophone I have found that the class of music which brightens and entertains my friends mostly lies between the two extremes of the fox trot and the heavy concerto. In this class I place the best numbers from the grand operas, brilliant continental valses, many *intermezzos*, *serenades*, and ballet music. I have found, however, that the cream of this "pretty" music is usually played by the best cinema bands as the incidental music for most dramas. The reason is obvious. It behoves all cinemas to attract as much as possible; and they know well that the most charming melodies enhance tenfold the interest of any photo-play. I have often heard the remark of people at cinemas "What is that tune they are playing?—I should love to know." I have made it my business to know, and as often as not I have subsequently discovered that the particular piece is one for which a gramophone record has never been made. I give a short list at random of a few of these, and would recommend them and other pieces like them to the record manufacturers: Tchaikovski.—Valse in ballet *Sleeping beauty*, Love music (*Romeo and Juliet*), *Romance*, and *None but the weary heart*. Rachmaninov.—*Melodie* and *Andante melodioso*. Coleridge Taylor.—*Intermezzo* and incidental music to *Faust*. Elgar.—*Mot d'amour* and *Rosemarie*. De Nougès.—*Baiser d'Eunice* (from *Quo Vadis*). Beethoven.—*Sonata Pathetique*. Gounod.—*Judex* from *Mors et Vita*.

(I notice that the Columbia Co. have just produced Tchaikovski's No. 5 and 6 symphonies—one piece of the emotional music I refer to is in the former.)

But my contention is that the makers of records would do well to keep in touch with all the exquisite music played by the leading cinema bands. For the moderate lover of music it cannot be beaten. Possibly the sole reason that gramophonists have not asked for such music is that the majority of them have no idea what to ask for—cinema managers not being in the habit of providing their audiences with programmes of music.

Yours faithfully,

AMATEUR.

### THE TWELVE BEST RECORDS

(To the Editor, THE GRAMOPHONE.)

SIR,—I agree with T. R. S. that the task of selecting the best dozen records is difficult. It is in fact one on which no two people can hope to agree for the two good and sufficient reasons set down below:

(a) Tastes differ more perhaps in musical opinion than in any other matter.

(b) Everyone cannot possibly be in a position to buy the pick of the monthly supplements.

As a result of eight years efforts to collect a library of representative records I can confidently recommend the following twelve:—

(1) *Vesti la giubba* (Caruso); (2) *Una voce poco fa* (Galli-Curci); (3) *O merveille* (*Faust*) (Caruso and Journet); (4) Variations on

the theme *If you want to know the time ask a policeman* (Queen's Hall Light Orchestra); (5) *La ronde des Lutins* (Heifetz); (6) Chopin's *Nocturne in E Flat* (Heifetz); (7) *Prelude and Fugue in C Sharp Major* (Bach), and Debussy's *Arabesque in G*, played by Irene Scharrer; (8) *Magic Fire Scene* (*Walküre*) and *Carmen Overture* and *Intermezzo* (Boston Symphony Orchestra under Weingartner); (9) "*Zampa*" *Overture* (R.A.H. Orchestra); (10) *I'm a roamer* (Peter Dawson); (11) *Gentle Lady* (Catalogue Song from *Don Giovanni*) (also Peter Dawson); (12) *Song of the Flea* (Chaliapin).

The ballad records of John McCormack, Evan Williams, Hubert Eisdell, Sidney Coltham and Peter Dawson are in the main of a high order, whilst some serenades sung by McCormack with violin obligato by Kreisler are real gems. Amongst female voices Ruth Vincent and Kirkby Lunn have made some excellent records, but Galli-Curci must be given the palm as a gramophone soprano.

The omission of the highest class of orchestral music is significant but I must regretfully admit that the present reproductions of the great works are on the whole unsatisfactory, the difficulty of recording the ensemble passages clearly seeming to be insurmountable under the present system.

I am,

Yours truly,

A. B. KEBBELL.

Clapton.

### AMERICAN RECORDS

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I would like to add this note to my paper on U.S. Records in your last number.

Since writing the above paper it has come to my knowledge that a company known as the "Okea Co." have been importing some of the Odeon matrices from Germany and stamping records from them on U.S. composition here. While not strictly U.S. records I ask leave to refer to them. First and foremost the *Unfinished Symphony* of Schubert's in three double records. This is practically the same as the recent records sent out by the V.F. Co., but the records are so much better that I am rejecting the latter from my collection. These records are sent out in an album by themselves, and if we had every symphony sent out in this way it would be a great acquisition. The price for the three double records is only five dollars. 5020 is another excellent double record of this company—Weber's *Invitation to the Dance*. This is a remarkable record. The instruments of the orchestra are very distinct, the piccolo work excellent, and the strings are not drowned by trumpets and reeds as is the case with so many records. Trumpets indeed are subdued. Other records (double in each case) sent out are *Die Zauberflöte*—overture, the overtures to *Egmont* and *Raymond*, Siegfried's death march, and the Introduction to the third act of *Tannhäuser*.

As regards the records of other U.S. Companies I only own two Brunswick records—Brahms' *Sapphische Ode* and his *In the Churchyard*, sung by a contralto. The *Æolian* records published here would seem to be on a different level to those published by the English Co.

FRANCIS MEAD.

San Diego, California.

(To the Editor of THE GRAMOPHONE.)

SIR,—With reference to Dr. Mead's article on American Records, I would like to point out that the following issues mentioned by him have been cut out of the lists. At any rate they do not appear in the 1922 catalogues: Columbia A5845, *Carnival*; Columbia A5602, *Les Sylphides*; Victor, *Jupiter Symphony*. The Victor Company have also put out a record of Mendelssohn's "*Scotch*" *Symphony*.

Dr. Mead is mistaken in attributing the *Après Midi* (Victor) and *Rouet D'Omphale* (Col.) to the same orchestra. The former is by L'Orchestra Symphonique, an organisation similar to our Symphony Orchestra, but the *Rouet* is by the Paris Conservatoire Orchestra, and was made when the orchestra was on a visit to the States soon after the War under the conductorship of Andre Messager.

Yours faithfully,

R. GOODCHILD.

Clifton Lodge, Sutton.



## NEW RECORDS for The Xmas Trade (Zonophone Supplement No. 1, Jan. 1924)

G. O. 10-inch Double-sided 3/6

CECIL SHERWOOD, with Orchestra

G.O.60 { See the merry wine is winking (Viva il vino spumeggiante) ("Cavalleria Rusticana")  
When the stars were brightly shining (E lucevan le stelle) ("Tosca")

L'INCOGNITA, with Orchestra (Flute obbligato played by John Amadio).

G.O.61 Lo! here the gentle lark ... Sweet Bird

10-inch Double-sided 2/6

BLACK DIAMONDS BAND

2386 Christmas Memories ... A Sabbath Morning

PETER DAWSON, with Piano

2387 Because of you ... When all the World is young, Lad

BROWNING MUMMERY, with Orchestra

2388 Beneath thy window (O Sole Mio) ... Madelina

FRANK WEBSTER, with Chorus and Orchestra

2389 Uncle Tom Cobleigh (Wildcombe Fair) ... Tavystock Goozey Fair

LEONARD HUBBARD, with Orchestra

2390 Annie (You're just like my Mammy) ... Romany Rose

P. NIFOSI ('Cello), with Piano

2391 Cantilena ... Roundelay

JACK PLEASANTS, with Orchestra

2392 Rocking the baby to sleep ... Promenade avec moi

DORIAN SINGERS, Unaccompanied

2393 The dawn of the New Year ... A New Year's Carol

"QUEENS" DANCE ORCHESTRA

2394 Swingin' down the lane—Fox-Trot ... Annabelle—Fox-Trot

2395 My Sweetie went away—Blues ... Who did you fool after all?—Fox-Trot

MARIUS WINTER'S DANCE ORCHESTRA

2396 Stella—Fox-Trot ... Molly Kennedy—Waltz

2397 Chansonette—Fox-Trot ... I love me—Fox-Trot—(Intro. "Teasing")

ORIGINAL CAPITOL ORCHESTRA

2398 Barney Google—Fox-Trot ... Will you always love me (Intro. "Love's old sweet song")

2399 The Cat's Whiskers—Slow Blues Fox-Trot ... Why worry Blues—Fox-Trot

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# ZONOPHONE RECORDS



## "TOD UND VERKLÄRUNG," STRAUSS.

(To the Editor, THE GRAMOPHONE.)

DEAR SIR,—Please allow me to express, with the utmost violence, my strong dislike of Mr. James Caskett's uncalled-for remarks on this great work. If you cannot get a true musician to criticise these inspirations of the world's master-composers, they had far better be left alone, so that real lovers of art may be left in peace to form their own conclusions. Doubtless you superficial Cockneys are filled with the exuberance of the streets you live in, whereas we poor Provincials occasionally lift our eyes to the sun, and it sometimes occurs to us that we are mortal. If you know a better solution to the great problem of Life and Death than the above, please let me know and I shall be humbly grateful.

Mr. Caskett, however, may be expressing unconsciously his own particular dislike of "the old man with the scythe," in which case, I will forgive him. To obtain a true perspective he should play the *Don Juan Symphony* first, this being a mere preliminary effort to the greater work, as was *Lohengrin* to *Parsifal*.

My friend, Mr. Hubert Hunt, Organist of Bristol Cathedral, is so taken with it, that he has just bought the score to study.

I may mention that I recently brought your review to his notice, and he was so pleased with it that he bought up all the back issues, but I shall be ashamed to mention it again unless you keep up its good tone and refrain from sliding down to the level of your contemporaries.

Possibly Mr. Caskett prefers Chopin's "coffin" with brass tacks complete, in his *Funeral March*, but I would have him know that Strauss is tackling in his music grim Death himself, feeling therein the knife-edge, and separation of the sensitive tissues, so that, out of these terrible pangs can be woven the spiritual ecstasies of the glorious *Transfiguration*.

It has been suggested that to those who have no spiritual insight, the title should be *Death and Damnation*.

Merely as recording, Mr. Manson of the H.M.V. Co., informs me that it is one of their very best efforts, and a little bird has whispered to me that it is a feeler towards the *César Franck Symphony*!!!

Therefore, Mr. Caskett has been very, very unfortunate.

Yours truly,

Bristol.

E. S. GUNTON.

[Our valued contributor is evidently displeased with my want of reaction to *Tod und Verklärung*. If he will read my note again he will see that there is no justification for violence. I can assure him, moreover, that profundity and a tendency to use works of art as an occasion for "uplift" are things by no means confined to the provinces.—J. C.]

(To the Editor, THE GRAMOPHONE.)

DEAR SIR,—There are so many items which I want to talk to you about that I do not know where to commence. First, allow me to congratulate you on your excellent paper. It is a great help to all those keen on the gramophone, and it is so very interesting that I wish it were published weekly instead of monthly. Secondly, in the November number you ask if Tungstyle needles will suit Columbia records. I, personally, have found that they will not. I have found that both Tungstyle and Sonora Semi-permanent needles nearly always blur a few notes in a Columbia record—especially low notes in the bass. I have also found that some of these low notes will go even with steel needles, e.g., *Jupiter*, from the *Planets*, and one or two low harp notes in the *Sea Suite* of Frank Bridges. I find the best remedy is to coat new records with "Glissoline"; it appears to stop the "jarring" on some bad notes to quite a considerable extent.

Thirdly, I want to tell you how heartily I agree with you regarding your remarks on the *Timpani* in the 7th *Symphony*. I consider the *Scherzo* has lost half its charm without it. Last week I heard an orchestra on the wireless for the first time, the piece being the 7th *Symphony*. Although I am not one for praising the wireless as regards music, I must admit that the *Timpani* and detail in general made me feel quite disgusted with my Columbia records of it. These records do seem to be short of tone and volume, and I have not yet found a needle which will give me anything like the required volume. Compare it with the last movement of the 5th *Symphony* on H.M.V. The difference in volume is remarkable. I find I get the most volume with using Æolian Vocalion loud steel needles and like them better than any steel needle that I have previously tried; still if you know of a louder, I should be glad to hear of it. Have you heard of the Cliftophone "Trumpeter" needle? I believe that is very loud, but have not tried it.

Fourthly, would you kindly give me your opinion as to the best sound box obtainable for orchestral records? My machine is an H.M.V. cabinet, and, although I like the No. 2 sound-box very much, I would prefer one with even more volume if possible. In a complicated work like *Tod und Verklärung* of Strauss's I want to get all the volume and detail possible. I tested the new Columbia sound box on my machine the other day, but did not think that it was at all suited to it—the "fitting" which connected it to my "goose-neck" tone arm was not very good, and I think that this might have had something to do with it. Anyhow the tone was too high pitched and similar to that given by the old Exhibition sound-box. I would very much like your opinion of the new Columbia sound-box on an H.M.V. machine. Well, I am sure you will be getting bored with all this questioning, etc.; may I finish by asking you to do your best for a Brahms, a Mozart and a César Franck Symphony? Again I congratulate you and wish your paper every success.

I remain,

Yours very sincerely,

EDWARD H. M. LANDLESS.

Burnley.

[I have just been testing the Trumpeter which is a really splendid loud needle. So is the Cleopatra. Both want big amplifiers.—Ed.]

(To the Editor, THE GRAMOPHONE.)

DEAR SIR,—I heard nearly a dozen copies of the first Lener Quartet record when it was issued. All shook or blasted a trifle on the 'cello at the end of the Mozart movement, when played with a delicate sound-box. I find similar squeaks or rattles on quite a number of the new Columbia pressings, although on the whole they are really wonderful.

I don't like to see Mlle. Bori referred (p. 119) to as one of the "inferior people," even by a correspondent. I yield to no one in my admiration of Mme. Galli-Curci, and I place her first among sopranos; and yet I think she has not so pure and lovely a soprano voice as several others, e.g., Gluck, Hempel, Bori, Alda and Bronskaja. But her artistry and technical skill in using her voice, given the right choice of aria, are amazing.

Why do your colleagues rave so much about Scotney's *Caro Nome*? The Bronskaja record (Columbia, new pressing) is simply glorious when properly reproduced, and so is the *Ave Maria* on the reverse.

I find all wire-pointed needles squeak on robust vocal records, and so also do the Sympathetic chromic needles. Like yourself, I think tungstyle needles very fine for reproducing string tone. I have never found them damage a well-made record, but they don't work with early Vocalions, Scalas, and war-time Columbias. They simply dig into the track, or cling to and drag on to the record, with appalling results. And lastly, they don't like records that show signs of wear from previous usage with steel needles. That's my experience.

I wondered how long it would be before the cranks were in full cry with "down with mica," and up with paper, celluloid, ivory, flex, recordia, etc., etc., *ad nauseum*. I have tried them all, and have come back to mica. All the patent diaphragm fiends crave for a "full round mellow tone"; and when you go round and hear their machine you find the tone as dull as ditch water. The violin sounds like a cross between a 'cello and a flute, and the baritones and basses like the vocal effusions of warmed-up corpses. For all-round excellence, mica hasn't yet been equalled, and it is far and away ahead of all substitutes when fibre needles are used.

I think you are wrong in recommending any record to be played with a particular box and needle. You must specify the machine on which you played it as well; e.g., the Lenthall box on my open horn machine is rotten on nearly everything, but it is decidedly better on my H.M.V. cabinet; nothing to rave about, however. I have even known a large box to be "tubby" on one machine and too sharp on another and totally different instrument.

I quite disagree with your remark that H.M.V. definition is better than Columbia on orchestras, but I quite agree that the massed tone on H.M.V. is superior. The lightly scored and delicate orchestral pieces are amazingly clear and well defined on Columbia. In fact, I feel that they are too clean and distinct in their orchestral recordings, as the want of solidity of tone in the full passages is thereby rendered more obvious than might otherwise be the case. However, my difference of opinion with you on this point may be due to different machines and sound-boxes.

I was very much disappointed over your test of sound-boxes. You must have had a "dud" Exhibition, though I must admit that the Gramophone Co. in England make them badly in com-



parison with the old U.S.A. made boxes. Perhaps I had a "dud" B.R.O.S. for trial; for when I heard this box it was a complete washout on almost everything. I have a friend who has spent some years studying the Exhibition box, and he is a past-master at adjusting it. He will adjust one so that it is to the eye quite unchanged, but it will reproduce the bass as well as it can be done with any larger box, and reproduce vocal records with fibre needles with natural brilliancy of tone. In my opinion this cannot be done with any larger sound-box (*i.e.*, get natural brilliancy of the human voice with a fibre needle). I am no bigot, and I use fibre needles almost exclusively, not because I dislike the tone given by other needles, but because I cannot afford to wear out my records. But I do think I can honestly say that few people can get a more natural tone with any machine and needles that I can get with my three machines, using fibre needles and several soundboxes, all of Exhibition size and fitted with mica. When I first took to fibre needles I found my best results were obtained with boxes of the "Astra" or "Pianina" type, but I am very pleased now to have a set of small boxes which beat these easily both in tone and volume.

One of your contributors claims that a slope of 45 degrees for the stylus bar is preferable to 60 degrees, and entails no loss of detail.

I don't agree in the least. You do lose detail. Further, if you make the slope a few degrees less than 45 degrees a loud tone needle will not enter the track of many H.M.V. records at all. The same contributor mentions the hardness of Petmecky needles; he forgot to mention the hard tone they yield; and lastly, he can tell me till he is blue in the face that you can keep on grinding away the same metal needle point without wearing out records, and I shall not believe him. If you use your record as a grindstone for grinding a harder substance your record must wear out! And fine needles, thanks to their springiness, wear out sopranos in no time.

H. F. V. L.

(To the Editor, THE GRAMOPHONE.)

SIR,—I am particularly interested in the letters from correspondents concerning diaphragms, and I believe there is still a lot of profitable experimenting to be done in this direction. Will A. H. M. say whether a "Cronacoustic" diaphragm can be obtained? Also, can I get an "Astra," and if so, in each case, where?

With regard to the Duophone, I think that, by using two mica diaphragms (or two similar ditto of any material) a rare opportunity is lost of combining the variety of tone to be produced by two different materials used, as they might be, in combination.

There are, practically speaking, two separate sound-boxes, one of them set to pick up the treble, and the other, the bass notes, and it therefore follows that there must be a considerable degree of overlapping in the medium register. It is also to be presumed that either box, if separated from the other would work—of course with less efficiency—as an entity. It therefore appears reasonable to suppose that the tonal quality could not but be improved by the use of some other material for the rear, or heavy, diaphragm.

I obtained quite excellent results on an ordinary box with a piece of vulcanite plate obtained from a camera dark slide, and also with a piece of fairly thick fibre sheet. The tone of both these materials is distinctly more fluty than mica, and in both cases the thickness used was very much greater than that of the mica I removed, but I am not prepared to say that I noticed any particular difference in the efficiency of the rendering of either the bass or treble notes, only the quality of the tone differing. What is the accepted rule? Does a thin plate pick up the treble or the bass?

H. GORDON TIDEY.

Islington.

(To the Editor, THE GRAMOPHONE.)

SIR,—I read with interest "Aiguille's" letter on Evan Williams in the November issue of this paper. May I ask where these glowing eulogic leaflets may be obtained? Personally, I should like as many as possible on the late Signor Enrico Caruso.

"Aiguille" is obviously an ardent admirer of the late Mr. Evan Williams; but I don't think this fact excuses him for making such sweeping, emphatic, condemnatory statements. I don't think many people would dream of comparing the voices of Evan Williams and Caruso; the former was a pure tenor, the

latter was not. I should like "Aiguille" to carry out an experiment. Buy any one of these Caruso records: *Ave Maria* (Kahn); *Les Deux Serenades* (Leoncavallo); *Si vous m'avez compris* (Denza); *Eldgie* (Massenet), all violin obligato by Mischa Elman. Then purchase the song, and learn it, and if he possesses a tenor voice, sing it. If after singing it he will listen to Caruso, I think he will realise the unsurpassed beauty and magnificence of the voice. Personally, I think McCormack's singing of Schubert's *Serenade* is one of the best things he has done, but it appears that we do not all think alike, which perhaps is just as well for those who sing in public.

"A CARUSO ADMIRER."

Referring to the interesting article on p. 88 of the October issue I should like to point out that the Edison machine has, under the turn-table, a gear to feed the reproducer across the disc in a straight line, thus avoiding undue wear on the track. The reproducer used for these discs (styled Re-Creations) is merely a very much enlarged edition of the "Model B," also fitted with a diamond point, used to reproduce the Blue Amberol cylinder (a 200-thread celluloid phonograph record). Edison, or the person who is now running his business, has such a belief in the virtues of the Re-Creation disc that he is now duplicating from the disc on to the Blue Amberol cylinder, a process which, while reproducing the overtones and surface noise to perfection, cannot be said to give good results. The old direct-recorded cylinders issued 1913–1915 have never been surpassed, and for purity of tone, naturalness, and lack of surface noise stand supreme. In fact had they been pushed properly the disc, even the Re-Creation, would have had to look to its laurels.—C. R. W. MILES.

J. LOCK (Streatham Hill).—"Regarding the Gramo Depot's challenge, I fail to see why you should even think of accepting it, it is for Mr. Hough to defend the Handephon. You gave your verdict. All the companies that sent their portables knew that you would give your views, and I have no doubt they were very good ones. As for cancelling the advertisement, well! I wish everyone would state their opinions like you do."

[Thank you and others who have written to the same effect.—ED.]

J. H. S. (Colwyn Bay).—"With reference to J. E. V.'s letter in the November number I should like to add my request for Galli-Curci in *Caro Nome*. I tried to get it a year ago and failed, and have since tried many other renderings, none of which I care for. I see this is given in the H.M.V. French catalogue, so can see no reason why we cannot have it in the English one. I notice in the last Supplement no reference is made to Voc. X.9183 *Song of the Volga Boatmen*, sung by Frank Titterton—quite excellently sung.

[I regret this omission of Mr. Titterton, which was noticed when it was too late for insertion in the Supplement.—ED.]

W. BARBER (Portsmouth).—"A couple of small suggestions . . . that the number of all pages, whether advertisement or otherwise, run right on in rotation. Why make a supplement? Would it not be better if four pages extra were added to *The Gramophone*, and these pages devoted to the same object as the present supplement?"

[The question of incorporating the Supplement is being considered. With regard to your other suggestion I am afraid that we must consider the financial side of the matter. We hope to get more advertisements which you won't want to bind up!—ED.]

G. B. (S.W. 6).—"I listened to a Gramophone on Saturday last and one which I can find no mention of in your paper, namely, "The Ronda." I think it is magnificent and by far the best gramophone I have heard."

[My only experience with a Ronda was disappointing, but I am open to conversion.—ED.]

G. R. HOLLIS (Cheam).—"I shall be obliged if you will put me in touch with your Huddersfield correspondent who writes in the November *Gramophone* about a 'Cronacoustic' soundbox which he strongly recommends."

[We have had numerous similar enquiries. Unfortunately the Huddersfield correspondent, on investigation, proves to have only signed his initials "A. H. M." and sent no address. If this catches his eye, will he relieve our anxiety, please? Meanwhile *The Gramophone Exchange* at our request has had its scouts out and now stocks the Cronacoustic at 5/—ED.]



# *My wife thought I had a Visitor*

RETURNING home the other evening, my wife heard the sound of a man singing, but singing so well, that she wondered whom my visitor could be. The tone of the voice was so rich that she was tempted to find out the owner of it;

—and whom did she see?

No—not a living friend after all, but just that old friend, my gramophone, playing over an old record of mine.

But I had something new to show her, and that was the B.R.O.S. sound-box I had just fitted.

It was the B.R.O.S. that had deceived her, with its pure and natural tone. Indeed, outside the room, it was hard to believe that the singer himself had not paid us a visit. Now I am wondering why every gramophone enthusiast does not get to know this new invention, and so would you if you only knew the improvement it could effect in any gramophone.



The price of the B.R.O.S. with H.M.V. Fitting is 2 gns. post free (adaptor for Continental fitting 1/- extra; for Columbia fitting 3/- extra; for Vocalion fitting 3/6 extra), and, remember, if you are dissatisfied, return the B.R.O.S. within four days and your money will be refunded in full.

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